

Amateur Photographer

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Fujifilm X-H1
New pro mirrorless flagship
with 5-axis in-body stabilisation

**12-page
BUYING
GUIDE**
578 cameras
& lenses listed
& rated

Flower power

How to get gorgeous
spring flower shots

Stay sharp

Get more out of image
stabilisation for sharper
handheld images

Get flash with garden birds

Quick **flash tips**
for spectacular results



When Kenna met Holga

Why minimalist guru **Michael
Kenna** loves toy cameras

Epson XP-15000 Should this affordable new A3 model be your next photo printer?



Reverse ND filters



'Diamond Beach' near Jökulsárlón Glacier Lagoon in Iceland is a photographer's paradise: a black sand beach stretching as far as the eye can see, littered with blocks of glistening ice - a genuinely unique location. I'm fortunate enough to have visited it on a number of occasions, but the weather in Iceland is unpredictable, to say the least and it's rare that my visits seem to coincide with good light. This particular morning was an exception, however; the horizon was clear at dawn and there was enough high cloud in the sky to catch the colour from the rising sun.

One of the problems with shooting at sunrise and sunset is that the brightest part of the scene is on the horizon. Using traditional graduated filters is therefore tricky, as they are darkest at the top and fade gradually towards the transition zone - meaning they are not always as strong on the horizon as they need to be. LEE's Reverse ND filters solve this problem by being darker on the horizon and then fading towards the top of the filter. The transition zone is well-judged, being strong enough to control the light but soft enough to blend in to the horizon unobtrusively. For this shot, I chose a 3-stop Reverse ND, and the result is a natural-looking sky, even with the bright sun climbing above the horizon.

Mark Bauer
markbauerphotography.com



0.9 Reverse ND (3 stops)
1.2 ProGlass IRND (4 stops)
Fuji GFX 50s, Fuji GF 23mm f/4,
ISO 100, 2.1 seconds at f/16

The Reverse ND range available for the Seven5, 100mm and SW150 systems



0.6 Reverse
ND filter
(2 stops)

0.9 Reverse
ND filter
(3 stops)

1.2 Reverse
ND filter
(4 stops)

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In this issue

8 First look

Michael Topham inspects the new Fujifilm X-H1

12 Garden variety

Three experts share their 30 top tips for stunning spring images ranging from gardens to wild vistas and close-ups of plants and flowers

18 In a Holga-day mood

Renowned photographer Michael Kenna talks to Geoff Harris about his love for Holga 'toy' cameras

30 Wildlife watch

Oscar Dewhurst discusses how to best capture the gorgeous plumage and piercing gold eyes of tufted ducks

32 Birds in a flash

Andrew Fusek Peters explains how high-speed flash can be used to capture candid shots of garden birds

36 Keeping it steady

Andy Westlake explains everything you need to know about image stabilisation and how to get the best out of your camera

43 Epson Expression Photo HD XP-15000

Matthew Richards tests Epson's new A3+ large-format photo printer

53 Buying guide

Our comprehensive listing of key specifications for cameras and lenses

Regulars

3 7 days

24 Inbox

47 Accessories

49 Tech Talk

82 Final Analysis



This week we're all about photographing the familiar in fun, creative ways – be it spring flowers or garden birds. Turn to page 12 for lots of ideas and inspirational tips for flower images you'll treasure all year long. Meanwhile, Andrew Fusek Peters shares excellent techniques on how to use flash to transform those otherwise ho-hum shots of garden birds (page 32).

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A week in photography

As we've said before, great photography is not dependant on fancy gear, and minimalist master Michael Kenna proves this again (page 18) with his beautiful images taken with a Holga 'toy' camera. There's loads to enjoy, but before I sign off, a big thanks to all our readers for helping AP post an impressive circulation increase in the latest magazine sales figures from the Audit Bureau of Circulation (ABC). **Nigel Atherton, Editor**

ONLINE PICTURE OF THE WEEK



© AMY BATEMAN

Misty-eyed leaving Venice

by Amy Bateman

Nikon D750, 24-70mm, 1/100 sec at f/8, ISO 200

This moody monochrome scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Amy Bateman. She tells us, 'This image was taken on our last morning in Venice after a wonderful weekend celebrating my 40th birthday. We had walked to St Mark's Square to

collect some water taxi tickets to get to the airport. As we arrived I noticed the mist was eerily creeping in slowly from the sea, but yet disappearing a few streets away. It created a timeless atmosphere, and I could have easily stayed and taken many more pictures if only I didn't have a plane to catch.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucke



Photo North Festival announced

Some of the world's top photographers will congregate in Harrogate for a new festival, due to take place from 9 to 11 November. Curated by Peter Dench and Sharon Price, the participating photographers include Jane Hilton, Tom Oldham, Tom Stoddart, Paula Bronstein, Jenny Matthews, Anastasia Taylor-Lind and Dean Belcher. Visit photonorthfestival.co.uk for more details.

Fujifilm launches pro cine lenses

Along with this week's X-H1 announcement (page 8), Fujifilm revealed two X-mount professional cinema lenses – a sign that the company wants to be taken seriously by videographers. The Fujinon MKX 18-55mm T2.9 and Fujinon MKX 50-135mm T2.9 will be available to buy from June, at prices of £3,499 and £3,799, respectively.



Tamron set to release two full-frame lenses

After teasing the launch on its various Instagram feeds around the world, Tamron has announced two new lenses: a 70-210mm F/4 Di VC USD for full-frame DSLRs and a 28-75mm F/2.8 Di III RXD for Sony full-frame mirrorless. The DSLR lens is expected to cost £699 and be available from April. Read more details on both lenses in next week's issue.

RPS announces bursaries for 2018

Successful recipients of the Royal Photographic Society's (RPS) new bursaries can use the funds for aspects such as travel, equipment, website costs or mounting an exhibition. Bursaries, worth up to £3,500, are available for both students and photographers. For information on how to apply, visit rps.org/learning/project-funding.

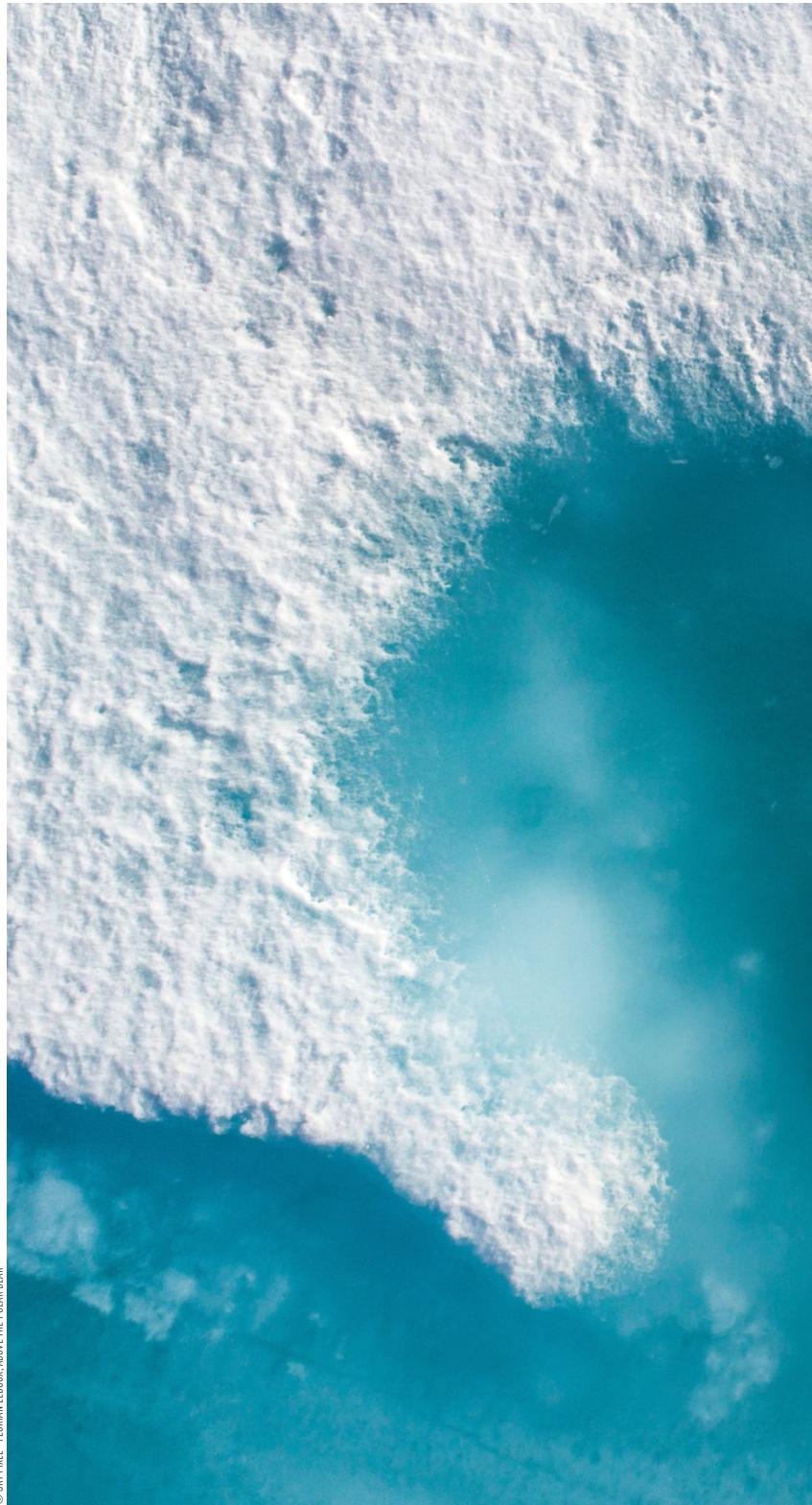
Limited-edition 'Snow' Leica Q revealed



A new version of Leica's premium 'compact' camera, featuring a full-frame sensor and fast prime lens, has been announced. The Leica Q 'Snow' has been designed in collaboration with Swiss Olympic gold medallist and snowboarder, Iouri Podladtchikov. Available from March, the limited-edition camera will set you back £4,300.

LINDA HSU ©

© SKYPIXEL, FLORIAN LEDOUX, ABOVE THE POLAR BEAR



BIG picture

SkyPixel unveils the best aerial photos of its 2017 competition

SkyPixel, a popular aerial-photography community run in cooperation with DJI, has announced the winners of its 2017 photo contest. Florian Ledoux from France scooped the grand prize with his winning image, 'Above The Polar Bear,' pictured here. Ledoux captured this remarkable moment of



a polar bear jumping across ice floes in Nunavut, Canada, with his Phantom 4 Pro.

Ledoux said, 'I have witnessed incredible moments and scenes of the wild but I can guarantee you that this, by far, is the most beautiful thing I have ever seen.' He continues, 'I hope that future generations will still be able to witness the beauty and grandeur of the Arctic wildlife the same way we do today.'

Words & numbers

This photograph
floored me
Jarrad Seng

Australian photographer, filmmaker and a SkyPixel judge, commenting on Florian Ledoux's winning image (see 'Big Picture', above)

44000
Number of submissions to the
2017 SkyPixel Photo Contest

Sigma announces wideangle Art lens

SIGMA has announced a new wideangle Art lens to add to its ever-expanding, high-performance Art lens series, designed specifically for superior sharpness.

The company says the 14-24mm f/2.8 HSM Art lens is targeted towards high-resolution cameras of 50MP and above, such as the Canon EOS 5DSR, as the lens achieves ultimate sharpness. Though there are no other DSLRs offering such a high resolution, cameras such as the Nikon D850 get pretty close with a 45.7MP sensor.

Lens design comprises three FLD glass elements, three SLD glass elements and three aspherical lens elements, including one 80mm high-precision moulded glass aspherical element.

Boasting near-zero distortion and minimal chromatic aberration, flare and ghosting, the lens also offers a constant f/2.8 aperture throughout the zoom range, with Sigma claiming that it delivers optimum image quality at every focal length and shooting distance.

In addition to the high image quality of the Art series, the lens also features qualities from its Sports line, namely dust and splash proofing with a special sealing at the mount connection, manual focus ring, zoom ring and cover connection, making the lens ideal for using in less than favourable weather conditions.



The hood can be replaced by Sigma for a shallow cylindrical alternative



The new Art lens is targeted at high-resolution cameras of 50MP and above

'It boasts near-zero distortion and minimal chromatic aberration, flare and ghosting'

The new 14-24mm lens will be available in a variety of mounts, including Canon, Nikon and Sigma, and will be compatible with Sigma's MC-11 Sony E-mount converter. The Nikon mount features a brand new electromagnetic diaphragm, while the Canon mount is compatible with the Canon Lens Aberration Correction function – the first third-party lens on the market to offer such compatibility.

Sigma has also announced a new 'Front Conversion Service', whereby

the petal-type hood of the 14-24mm f/2.8 lens can be converted to an exclusive round component. This altered front structure means the lens can be deployed with greater freedom in multi-camera VR videography, as well as preventing the lens from interfering with other lenses or casting a visible shadow.

Pricing is yet to be confirmed for the lens, or the Conversion service, but the expected shipping dates for the Canon, Nikon and Sigma mounts is March.



World's first wideangle Petzval lens

LENSBABY has revealed the Burnside 35, the world's first wideangle lens to use a Petzval design. With a maximum aperture of f/2.8, the lens is designed to have a bright central area that gives sharp focus as well as striking colour rendition.

Another stand-out feature of the lens is an effect slider, which acts as a second internal iris to change the shape and amount of swirl in the bokeh, while adding or removing vignette and centre brightness.

Featuring an all-metal construction, the lens will be available for Canon EF, Nikon F, Sony A, Pentax K, Micro Four Thirds, Sony E, Fujifilm X and even Samsung NX mount.



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José Victor Salazar Balza catching fire during a protest

World Press Photo reveals 2018 finalists

THE SIX finalists for the World Press Photo of the Year 2018 competition have been announced. This year is the first time the six nominees have been announced ahead of the ceremony.

The World Press Photo of the Year honours the photographer whose visual creativity and skills made a picture that captures or represents an event or issue of great journalistic importance in the past year. Each nominated photograph, including all singles and stories in seven of the eight contest categories, is eligible for the World Press Photo of the Year.

The six finalists are Patrick Brown (Australia); Adam Ferguson (Australia); Toby Melville (UK); Ivor Prickett (Ireland), who has been nominated twice with his pictures from Mosul; and Ronaldo Schemidt (Venezuela). Schemidt's image 'Venezuela Crisis' is pictured top, and



A boy is cared for by the Iraqi Special Forces

depicts José Víctor Salazar Balza (28) catching fire amid violent clashes with riot police during a protest against President Nicolas Maduro in Caracas, Venezuela.

The overall winning image will be announced on 12 April, at the World Press Photo Awards Show in Amsterdam. Visit worldpressphoto.org for more details.

Local papers in club photos row

A MAJOR PUBLISHER of local newspapers, Newsquest, has upset some press photographers and the National Union of Journalists (NUJ) after giving out awards to titles that use a lot of photos from camera clubs they've set up.

The company's Weymouth centre, which produces the *Dorset Echo* and *Bridport & Lyme Regis News* has been awarded £4,000 for having both the highest percentage of unpaid community content and camera club pictures.

Toby Granville, Newsquest's editorial

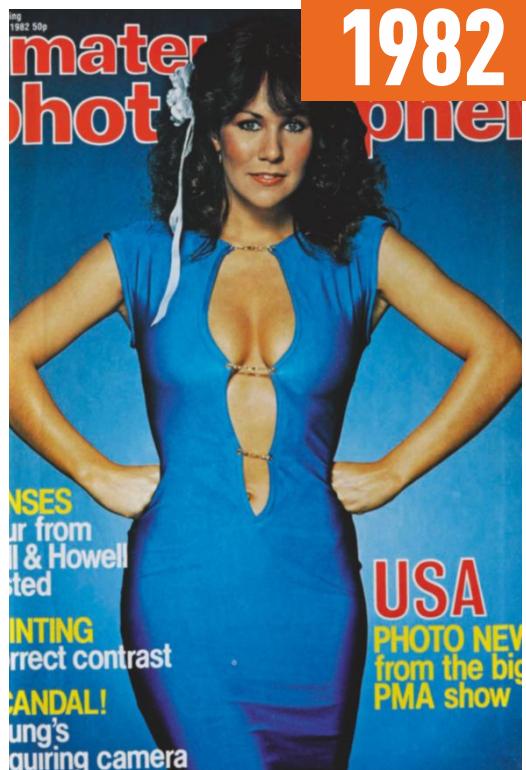
development director, told Holdthefrontpage.co.uk that 'The UGC (user-generated content) contest was focused on using more of the fantastic photographs produced by our very successful camera clubs.'

However, the NUJ is launching a campaign aimed at ensuring fair payment for amateur photographers. A freelance press photographer, who wished to remain anonymous, said to AP: 'Newsquest is making millions of pounds and loads of my friends have lost jobs.'

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to 6 March 1982



NOBODY can accuse AP's cover image from 1982 of not being eye-catching, but it would be so for all the wrong reasons today. That dress is putting up a brave struggle, but we fear it's about to lose the fight... Nice lighting, though. The rest of the coverlines had more CAPITALS than a social media row about Brexit – everything was bold, brassy and in your face back then. Inside the magazine, 'Garlic, Gauloises and a Good Time' was a not-at-all-stereotypical photo-documentary jaunt around France, while the editor betrayed his musical tastes by running a big piece on ethereal prog-rock chanteuse Annie Haslam (anyone remember *Northern Lights*?). The Renaissance warbler could take a mean photograph too. Technique-wise, there were some great tutorials, and 'Working with Wets' – nothing to do with Thatcher's cabinet, it was all about the wet plate process. See what they did there?



The *Northern Lights* singer was a skilled photographer

Fujifilm X-H1

Michael Topham

inspects Fujifilm's latest X-series camera in detail

Start-up

The start-up time of the X-H1 is rated at 0.4sec – marginally slower than the X-T2 (0.3sec)

Build quality

The X-H1's magnesium alloy body is 25% thicker than the X-T2's body

Exposure compensation

There is a new exposure compensation button that's positioned to the side of the shutter button

Shutter

Fujifilm has made the X-H1's mechanical shutter quieter by surrounding the shutter unit with shock absorbers

Dual card slots

The X-H1 features dual card slots, both of which are UHS-II compatible to handle high-data rates

At a glance

£1,699 body only

- 24.3-million-pixel X-Trans CMOS III sensor
- ISO 200-12,800 (expandable to ISO 100-51,200)
- Continuous shooting up to 14fps
- 4K/30p 4:2:0 8-bit internal recording
- 3.69-million-dot EVF with 0.75x magnification
- 3in, 1.04m-dot tilting touchscreen

HTHE arrival of the Fujifilm X-H1 is the most exciting release in the X-series since the launch of the X-T2, slotting in at the top of the X-series line-up above its sister model and the X-Pro2. It has a comprehensive specification for serious stills photographers and videographers and presents a number of firsts on an X-series camera: it's Fujifilm's first mirrorless camera with in-body image stabilisation (IBIS), it's the first top-end X-series model to feature a touchscreen, and it boasts the most robust build quality of any X-series camera that we've seen to date.

Features

The X-H1 is built around the same 24.3-million-pixel X-Trans CMOS III sensor and X-Processor Pro as found inside the X-T2 and X-Pro2, offering a sensitivity range that covers ISO 200-12,800 (expandable to ISO 100-51,200). The big talking point is the implementation of 5-axis IBIS that provides a maximum 5.5 stops of benefit when using unstabilised lenses such as the XF 35mm f/1.4 R. With most OIS lenses, the camera hands pitch and yaw correction to the lens, and corrects the other three axes. With the Fujinon XF 80mm f/2.8 R

LM OIS WR, the lens corrects 4 axes of movement, with roll corrected by the camera body. Adapted lenses that are paired with the X-H1 only get 3-axis IBIS though, as focus-distance information is a prerequisite for 5-axis IBIS. The key point about the in-body image stabilisation is that it gives many lenses a new lease of life and offers users the ability to shoot sharp handheld shots at slower shutter speeds than has been possible previously on other X-series cameras.

Fujifilm has refined the autofocus algorithm on the X-H1 to further improve the accuracy and speed of focusing in low-light situations. It can be used with lenses with apertures up to f/11, for example, the XF 100-400mm f/4.5-5.6 R LM OIS WR with teleconverter XF2X TC WR, while the performance of continuous AF (AF-C) during zooming is also said to be significantly improved. Other performance upgrades include flicker-free shooting, which detects the rapid on-off pulsing of artificial lights indoors, and the introduction of a CM (continuous



AP's Michael Topham recently laid hands on the X-H1 at the official press event in Lisbon

medium) mode on the drive dial that lets you shoot at 6fps.

The X-H1 improves in many areas of its video spec over the X-T2, although it doesn't shoot 4:2:2 10-bit colour like Panasonic's Lumix GH5 or GH5S. Upgraded video functionality includes 4K/30p 4:2:0 8-bit internal recording at a maximum of 200Mbps (100Mbps and 50Mbps are available) and HDMI live output options include 4K/30p 4:2:2 8-bit. F-log recording direct to the card is available in 4K and Full HD, and there's a new, dedicated video menu.

All existing Film Simulations can be used in movie mode. There's a new movie-optimised film simulation called Eterna that mimics the feel of the old film stock, producing a look with low contrast and saturation with softer shadows and strong tonality. Like the X-T2, the X-H1 has a microphone input at the side, and a headphone socket for audio monitoring is provided at the side of the battery grip (see opposite).

On the top, the X-H1 adopts the same sub-LCD panel and leaf-sprung shutter button as on Fujifilm's GFX 50S, while at the rear you get the same tilting screen as that in the X-T2 with the benefit of touch control like the X-E3. What's particularly nice about the screen is the

way it allows you to drag your thumb over the panel while your eye is raised to the EVF to change the focus position. Entering the quick menu also gives you the option to select settings by touch; however we're still not at the point where the main menu or key exposure variables can be adjusted by the tap of a finger.

Above the screen there's a stunningly detailed 3.69-million-dot EVF with 0.75x magnification. Some other features to note include a quieter shutter, and the combination of Bluetooth with Wi-Fi connectivity.

Body and design

The X-H1 is built around an entirely new metal chassis to accommodate the new IBIS unit. It's larger and heavier than the X-T2, but at 673g (body only) it's still less than half the weight of a Nikon D5. To reaffirm its robust build quality for professional use, the X-H1 is finished in scratch-resistant paint and is fitted with 94 weather seals around the body to prevent ingress of water, dust or sand.

The overall design and arrangement of buttons combines the best of what the X-T2 and GFX 50S offer. The handgrip is sculpted differently, but like the X-T2, it provides a comfortable, secure and satisfying handling experience.

First impressions

The introduction of the X-H1 has seen Fujifilm take a different approach from what we've seen before. Rather than making the smallest and lightest mirrorless camera possible, Fujifilm has done the opposite and made a larger, more durable camera for demanding photographers who insist on having in-body image stabilisation, with an excellent stills and video specification. It'll have wide versatility across different genres of photography, with the implementation of IBIS being particularly appealing for wedding, press, reportage, event and wildlife shooters who often shoot handheld.

What's going to be particularly interesting is to see what Fujifilm does next with IBIS – will the firm somehow find a way to squeeze it into smaller X-series cameras like the rumoured X-T3 that's expected to arrive later this year or will they retain its exclusivity to the X-H series? For now we'll have to wait and see what the future holds.

X-H1 battery grip

WITH a larger footprint than the X-T2, Fujifilm has had to design an all-new battery grip (technically called a Vertical Power Booster) for the X-H1. Much like the X-T2's vertical power booster, the VPB-XH1 battery grip for the X-H1 accepts two NP-W126S batteries in addition to the one battery inside the camera. It offers many performance-enhancing benefits while giving the camera a brawny feel and better access to key buttons when it's used in the portrait orientation.

Without the VPB-XH1 attached, the X-H1 can shoot 310 shots from a single battery – slightly fewer than the X-T2, which can manage 340 shots. Fit the battery grip to the underside of the camera and the battery life soars to 900 shots. Interestingly, the start-up time of the X-T1 is not as quick as that of the X-T2 (0.4sec as opposed to 0.3sec), but with the camera set to its performance-enhancing boost mode and the battery grip attached, the continuous shooting speed rises from a healthy 8fps to a brisk 11fps using the mechanical shutter. The fastest the X-H1 can shoot at with the grip is 14fps, but like the X-T2, this is only when the electronic shutter is used.

Other performance benefits

Other benefits see the viewfinder blackout time reduce from 130ms to 114ms with the grip attached and the frame rate of the EVF increase from 60fps to 100fps. The maximum duration of 4K recording time without the VPB-XH1 attached is 10 minutes, but this also extends to 30 minutes when it's fitted.

The battery grip is built to the same dust-and-splash resistant standard as the camera body and can be used at temperatures down to -10°C. The controls include the shutter-release button, focus lever, AE-L button, AF-ON button, thumbwheel, Q button, and Fn button. It has a headphone jack to monitor sound during recordings, and rather like the X-T2's vertical power booster the two batteries in the grip can be charged via a power supply (AC-9VS) within a couple of hours. The only thing to note is that like the X-T2, the third battery inside the camera cannot be charged via the battery grip.

The VPB-XH1 battery grip will cost £299 with no batteries; however at the time of launch Fujifilm is going to make a battery grip kit available, comprising an X-H1, VPB-XH1 and two spare batteries for £1,949.



A rear view of the X-H1, with the VPB-XH1 grip attached



Viewpoint Jon Bentley

Hidden secrets, tragedy and architectural decay have been captivating photographers ever since the mid-19th century

Why do so many photographers love architectural decay? From America's Eric Holubow and Johnny Joo, to Niki Feijen from the Netherlands, and Britain's Rebecca Bathory and Matt Emmett, it seems that an increasing number of image makers, the world over are seeking out derelict buildings to record in loving detail.

Maybe it's because decay is actually quite attractive. Like painters before them, photographers have been drawn to ruins from the earliest days. William Henry Fox Talbot chose the tomb of Sir Walter Scott buried in the Gothic ruins of Dryburgh Abbey for a shot in 1847, and another 19th-century pioneer, Frederick Archer, made the derelict Kenilworth Castle one of his first subjects. By the 1870s a 'Society for Photographing Relics of Old London' was founded.

Textures of flaking paint, crumbling stone and rotting wood can certainly be things of beauty. In recent years, the ability to record decay's subtle and unexpected colours in greater low-light detail has further strengthened the appeal of decay as a subject. In some circles it's even now even referred to as 'ruin porn'.

Power of decay photography

It's a beauty that's charged with emotions. I first became fully aware of the power of decay photography when I saw Yves Marchand and Romain Meffre's now classic book, *The Ruins of Detroit*. Every picture suggests the fallen pride of this once great city, equalling a masterpiece of Gothic literature in its expression of human mortality and the transience of earthly achievements.

Like much photography, the genre exploits time. Here is time past, captured after its sell-by date and, one imagines, only just before it disappears forever. There is also a sense of suspended animation. In the shots of Detroit, police offices are complete with scattered criminal records, books are abandoned in



Although this building is in need of a paint job, the photo still conveys its beauty

'Decay is so popular because it's the perfect photographic storm'

a library practically in mid-sentence and pianos lie overturned, as if in a moment of pique. Were it not for the festering materials and flaky cascading paintwork the people could have left the scene just that moment.

And there's another contemporary factor adding to this heady photographic mix: urban exploration. Penetrating abandoned buildings to gain a normally unseen perspective on the built environment is a burgeoning interest. From the photographer's point of view, there's the thrill of the chase, all the hurdles to overcome to capture the image, be they fences and security guards or the hazards of rotten floors and cascading ceilings. From the viewer's perspective there's the classically definitive appeal of photography – its ability to reveal things that are otherwise hidden from view.

Decay is so popular because it's the perfect photographic storm. It is an irresistible mix of beauty, tragedy, the expression of time, the capture of the elusive, and the allure of the hidden. Long may it continue. Decrepitude has a great photographic future.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 6 March



B&W film bonanza

Matt Parry explains the ins and outs of processing your own black & white film



Olympus M.Zuiko Digital ED 12-100mm f/4 IS Pro

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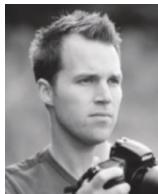
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Garden variety

From beautiful garden spaces to wild vistas and close-up plants and flowers, our experts share their 30 top tips for stunning images



Ross Hoddinott

Ross Hoddinott is one of the UK's leading outdoor photographers. He is a multi-award winning artist and author of eight books. Ross has been an Ambassador for Manfrotto and Nikon UK. To see more of his work, visit www.rosshoddinott.co.uk.

Wildflower landscapes

We all love close-ups of flowers, but to provide context swap your macro lens for a wideangle one. Wideangles typically have a short minimum-focusing distance, enabling photographers to take photographs from up-close, often within 50cm. By getting close and going wide, you can show blooms within their environment and capture flower images with a three-dimensional feel. You could buy a dedicated wideangle macro – like Laowa's LX FX 15mm f/4 Wide Angle macro – but a standard wideangle lens will also suffice.

1 Tread carefully

When getting close and wide to flowers you need to take extreme care not to damage them. Don't ever knowingly trample flowers, and always be careful where you tread and place the legs of your tripod. Don't leave footpaths and always be considerate – your subject's well-being is more important than your photo.

2 Shoot handheld - at first!

The grandeur and impact of a wildflower landscape can be greatly diluted if your composition isn't carefully structured. Camera height, orientation and perspective are all important considerations. To identify the best shooting angle it can be worthwhile working handheld at first. It will give you the freedom to quickly and instinctively explore various viewpoints. Once you've experimented, set up a tripod to perfect the composition that you feel works best.

3 Shoot in golden light

Consider the light's quality and direction. The golden hours (at sunrise and sunset) will produce the most attractive light, so set your alarm early and stay out late.



4 Achieve front-to-back sharpness

To achieve front-to-back sharpness, select a small aperture, such as f/16. Also think carefully about where you focus within the scene. One method is to calculate the hyperfocal distance, with the help of an app (e.g. PhotoPills). Or try double-distance focusing: this requires you to focus twice as far into the scene as the closest object.



5 Use a polariser

Polarising filters allow you to regulate the effects of polarised light. They saturate clear blue skies and reduce, or even eliminate, the glare reflecting from glossy or wet petals and leaves. They will give your photos some vibrancy. Whether you are shooting a carpet of bluebells or a field of poppies, a polarising filter will really help bring your shot alive. Simply rotate the filter's outer ring until you achieve the level of polarisation and effect you desire.

6 Get down low

When photographing swathes of flowers, a worm's-eye view can prove very attractive. A low perspective will make blooms appear distorted, more imposing and lifelike. The most comfortable way to compose low-level shots is by using a camera with a vari-angle LCD, or by attaching a right-angle finder. Use a wideangle or fisheye lens and select a small aperture to generate a large depth of field. Flowers will typically stand out best against a colourful blue sky.

7 Timing is important

Owing to the ephemeral nature of wildflowers, timing is one of the key considerations. You want to visit wildflower landscapes when the display is close to its best. The optimum time can vary one year to the next because of weather and temperature. Hence closely monitor the wildflowers' progress by making repeat visits to landscapes where flowers are the integral feature. For example, regularly visit coastal cliff tops in early May when thrift is likely to be nearing its peak.

8 Think about the background

Simply including a colourful carpet of flowers in the foreground far from guarantees a great photo. You need to create a strong composition overall, boasting interest and balance. Look to include key interest in the background – a building, landmark, or dramatic scenery, perhaps. This will help create context and convey a better sense of place than a close-up is capable of doing. Select your viewpoint carefully and ensure that your foreground and the background complement each other, for example, a wide view of alpine flowers contrasted against a mountainous backdrop.



9 Shoot woodland interiors

One of the best places to capture environmental views of spring flowers is woodland. Bluebells, wild garlic and anemones can create vast, colourful carpets. However, in bright daylight, woodland can prove horribly contrasty and awkward to photograph well. Instead, visit on a bright, overcast day. Low-contrast light will allow you to capture colour and detail authentically.



10 Avoid wind

Windy weather can torment flower photographers, making it a struggle to focus and record subjects sharply. While subject motion is more obvious at higher magnifications, wind will still cause problems when shooting wider views. A faster shutter speed will be required to keep flowers and foliage crisp and sharp – increasing ISO sensitivity is normally the most practical way to generate this. I look for a forecast with a predicted wind speed of below 10 miles per hour. If windier, I tend to head to the shelter of woodland.

Technique



Jacky Parker

Jacky Parker is an award-winning floral photographer. Her work has been published for companies such as Apple and Microsoft. In 2017, her images were displayed on giant banners to promote the gardens at RHS Wisley. See www.jackyparker.com



Flower close-ups

Despite being married to a photographer for over 30 years, I only took an interest in this art form about 12 years ago while studying for a diploma in horticulture. I recently moved to the beautiful New Forest in Hampshire, where I am creating a garden based around my photography and planting a number of rare and unusual plants and specimen trees. The most important criteria for my work is lighting. During the spring, I love the early morning soft light and dewy atmosphere, and during the autumn months I prefer the warm sunset glow of the late afternoon light. I like to get 'down and dirty' with the plants and immerse myself with nature.

1 Go off-piste

We all know of certain woodlands where there are usually more photographers than flowers. Try to go 'off-piste' and find isolated areas around fallen trees. The wood anemone is quite often overlooked as it is usually hidden among leaf litter in the spring, yet it's one of my favourite spring woodland plants.

2 Prepare and respect

Wear suitable clothing. Getting among plants can be a dirty business, so dress appropriately. If you are shooting in public woodland please be careful when using a groundsheet. I have seen extensive damage to carpets of bluebells where photographers have flattened the flowers.

ALL PICTURES ON PAGES 14-15 © JACKY PARKER

3 Use a beanbag

It's not always possible to lie down, so a small beanbag is another useful piece of kit to rest the camera on when shooting low to the ground. Cameras that have a tilting LCD, such as my Nikon D750, come in very handy for low-level shooting.

4 Use a reflector

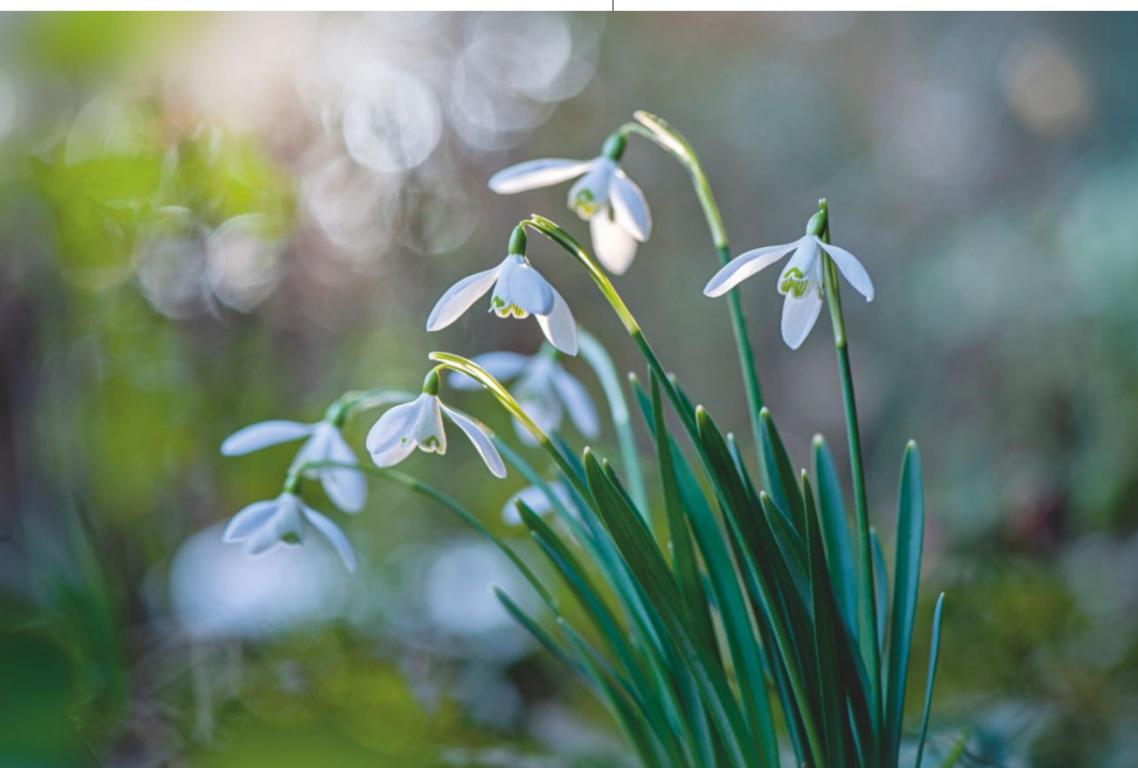
An essential piece of my kit is a small eight-inch reflector. Not only do I use it as a reflector, it acts as a diffuser for bright sunlight and even as a cover to protect the plant during light rainfall. If I am unable to handhold it I use a plamp or clothes peg attached to a log/branch.

5 Use a polariser

A polarising filter can sometimes be useful to add crispness to the vibrant colours and detail in the sky if that is going to be part of the composition, such as when doing a worm's-eye view.

6 Use a plamp

A plamp is a useful tool for keeping unwanted foliage out of the shot without damaging it. The plants I've grown in my garden I will prune and move to an area of better light or background.





7 Backlight

The delicacy of flowers, particularly when shooting macro, can be best conveyed with careful backlight. Some flowers are so delicate and transparent I sometimes have to use reflected backlight to see all the detail, although sun flare can also add drama to the image.

8 Use a wide aperture

To isolate the subject from its surroundings, I nearly always shoot with a wide aperture of f/2.8 or wider. With careful composition this can create soft colours in the background and foreground when shooting through the foliage.



9 Focus stacking

Rather than closing down the aperture, focus stacking is a great technique to achieve a macro image with a large depth of field. This involves using a tripod and taking several images on a wide aperture, altering the point of focus slightly each time and merging them into one image using software such as Helicon Focus.

10 Consider the foreground

Often, we concern ourselves with the background so much that we overlook the importance of the foreground. By getting down low to ground level with a subject, such as crocuses, a very simple trick is to shoot through some out-of-focus foliage or grass to instil depth into the picture.



Technique



Claire Takacs

Claire Takacs is an award-winning photographer from Australia who loves to capture the beauty and essence of gardens around the world. Her work is widely published in magazines internationally. See more at www.takacsphoto.com

Gardens

I see gardens as works of art and believe in their ever-increasing importance in our daily lives. I love to capture the beauty and essence of gardens and landscapes around the world, particularly while working with light. My work is widely published in magazines internationally, including *Gardens Illustrated*, *Garden Design*, *House & Garden*, *Country Style* and *Morning Calm*. I also won the inaugural International Garden Photographer of the Year Award in 2008.

1 Shoot into the light

This is my top tip! It really creates the most exciting light and, often, images. I prefer avoiding complete flare though, as most of the time it can distort colours. Instead, position yourself and frame the image so that something blocks the direct sunlight from hitting the lens, such as a tree or house.

2 Use a ladder

Take your own ladder with you or ask the garden owners if you can borrow theirs. I've found this very useful recently, especially with gardens later in the season with tall perennial plantings. In the bottom right image, I wouldn't have been able to show both the garden and house without getting that extra height from standing on a ladder.



3 Lead the eye in

Framing your image so that a pathway in a garden leads and invites the viewer's eye into the image can be really powerful. It can help viewers imagine themselves being there more clearly and lead them through the garden scene.

4 Shoot at sunrise and sunset

It's helpful to have at least two attempts at photographing a garden – sunset and sunrise – so you can get to know it more intimately. Shooting at these times of the day will let you capture both directions of light. Some gardens or parts of, will be best shot with evening light, while others benefit from morning light.

ALL PICTURES ON PAGES 16-17 © CLAIRE TAKACS

5 Create layered images

Shoot as though you are photographing a landscape. Have foreground, mid-ground and background interest and edit/crop your images tightly, so that everything has a purpose and feels balanced. Try to create images that keep your eye within the frame by directing viewers to where you want them to look.





6 Spend time with owners/designers

It's very important to get a good feel for a garden. Find out what special plants will be flowering at the time of your shoot. Ask the owner/designer what they are trying to achieve, the viewpoints/angles they love or any of their favourite or special design features. It will really add to your photography if you do this, and make the whole experience more enjoyable and richer than purely just taking pictures.

7 Remove distracting elements

Avoid capturing distracting elements while shooting preferably or crop later when editing as a last resort. These could be garden hoses, distracting

leaves, power lines, and so on. Work on your images and take another look at them in a few days – this way anything distracting should jump out at you. You want the viewer to look at the whole image and not that one distracting element.

8 Link garden to the distant landscape

Give the garden a sense of place by showing its context in the wider landscape. It's valuable to see how a garden is placed and connects to its surroundings. Try to do this when the light is at its best, that is, close to sunrise and sunset. This is when you can take those wider landscape shots, because the light is still soft and there isn't too much contrast.



9 Timing is everything

9 Timing is everything

If possible, do an initial visit to the garden and talk to the owners/designers about peak moments in the garden; then plan your shoot around this. For example, being present for the flowering of these 20,000 blue irises at Bryans Ground was great. It's then just a matter of waiting for the best weather conditions.

10 Use a reflector

When shooting into direct sunlight and you are unable to block harsh rays from hitting the camera, depending on the angle, use the black cover of a reflector to prevent the flare from hitting the lens.



Claire released her first book, *Dreamscapes*, published by Hardie Grant, in October 2017.

In a Holga-day mood

Michael Kenna is lauded internationally for his serene square images taken on Hasselblads, but did you also know he's a Holga fan? The great man discusses their appeal with **Geoff Harris**

Not everyone will know Michael Kenna's name, but they'll probably know his style, which, in recent years, has been massively influential, and massively copied. While he never claimed to have invented this look, Kenna's

preference for beautifully toned, square-format prints; peaceful, Zen-flavoured scenes; and long-exposure water has made him one of the world's most recognisable photographers. He's just brought out a wonderful new collection of images taken with cheap Holga



Umbrella, Shexian, Anhui, China, 2007.
Kenna is widely travelled but is able to find inspiration in everyday objects



film cameras, so AP found out the whys and wherefores.

'I began to photograph with Holga cameras because they were light, playful and unpredictable,' explains this Lancashire native who has long been residing in the USA. 'I've used Hasselblad cameras for 30 years, and Holga cameras haven't replaced them – they've just given my work a little extra twist. Photographs made with a Holga camera are far more unpredictable, which I rather like. They have taken me out of my



comfort zone, and the overall experience has been one of surprise and discovery.'

This said, Michael appreciates that in our digital age, where high-quality images captured on powerful but reasonably priced gear can be instantly shared, some people might struggle to understand the appeal of low-tech plastic cameras. As he explains, shooting on old Holgas is not for the faint-hearted. 'There is no instant gratification, and it is impossible

**White Bird Flying,
Paris 2007.
Perfectly timed,
considering the
Holga's limitations,
and great framing**

to foresee results with any great accuracy. The very act of developing an exposed film in a darkroom is fraught with anticipation and anxiety. The images may be out of focus, under or overexposed, scratched and/or vignetted. Or, they may be magical in a way that could never be previsualised.'

Fortunately, Michael stuck with it, and the quality and atmosphere of his Holga images, printed in his trademark square format, blow a lot of images taken on cutting-edge

'There is no instant gratification, and it is impossible to foresee results with any great accuracy'



Simatai Great Wall, Study 2, Beijing, China 2007. A unique Kenna twist on one of the most photographed edifices in the world



Pavilion Building, Summer Palace, Beijing, China, 2007. The tree 'fringing' makes the image, along with another lovely vignette

digital gear out of the water. So what were the biggest technical limitations he faced and how did he get around them?

"To be honest, I just picked them up and snapped away without great regard to any possible technical limitations. Many of my pictures did not come out very well... some were underexposed, some over. It didn't make long exposures, and I never used them on a tripod, although I know it is possible with some models. So all my

Deva Offering, Lantau Island, Hong Kong, 2011.
Kenna is influenced by Eastern philosophy and the minimalism of a lot of East Asian Buddhist art



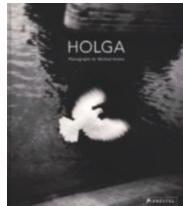
Snow-covered Fields, Hokkaido, 2004. Japan is an ongoing source of inspiration to Kenna

images were taken handheld. If I had been a more serious practitioner, I am sure that I could have made the cameras more practicable and controllable, but this was never my goal.'

Rather than the lo-fi technology in the Holga influencing Michael's choice of composition and subject matter, he reckons it was more about getting him to experiment.

'Most Holga cameras have plastic lenses, so one cannot expect extremely fine resolution and crisp details. Perhaps this unconsciously influenced the choice of subject matter. For me, it was constant experimentation. I used the Holga cameras whenever I didn't have the Hasselblads, and sometimes when I did. As mentioned, many of the resulting negatives were flawed – out of focus and incorrectly exposed – but I expected that ahead of time so it didn't bother me.'

He also turned some of the 'flaws' of the Holga, such as light leakage, to his advantage. 'Sometimes the "defects" of the negative made the image far more interesting than if it had been made with another, more predictable camera. Printing negatives made from Holga cameras



Michael Kenna is a highly influential British photographer and expert printer who is known worldwide for his masterful black & white images, nearly always printed in square format. He has released several books, including *Forms of Japan* and *Rouge*. His latest book, *Holga*, priced £40, is published by Prestel, ISBN 978-3791383774, and is available now.

'I compare Holga images to opening Christmas presents. The waiting is a great part of the process'

was particularly fun, challenging, and at times exasperating. It is not possible to predict with any accuracy how the negative will be. Many times, I had to give up the printing, because the subject was not in focus. Sometimes there were scratches which made the negative irredeemable. But, this is all part of the Holga experience. One must keep an open mind and go with the flow.'

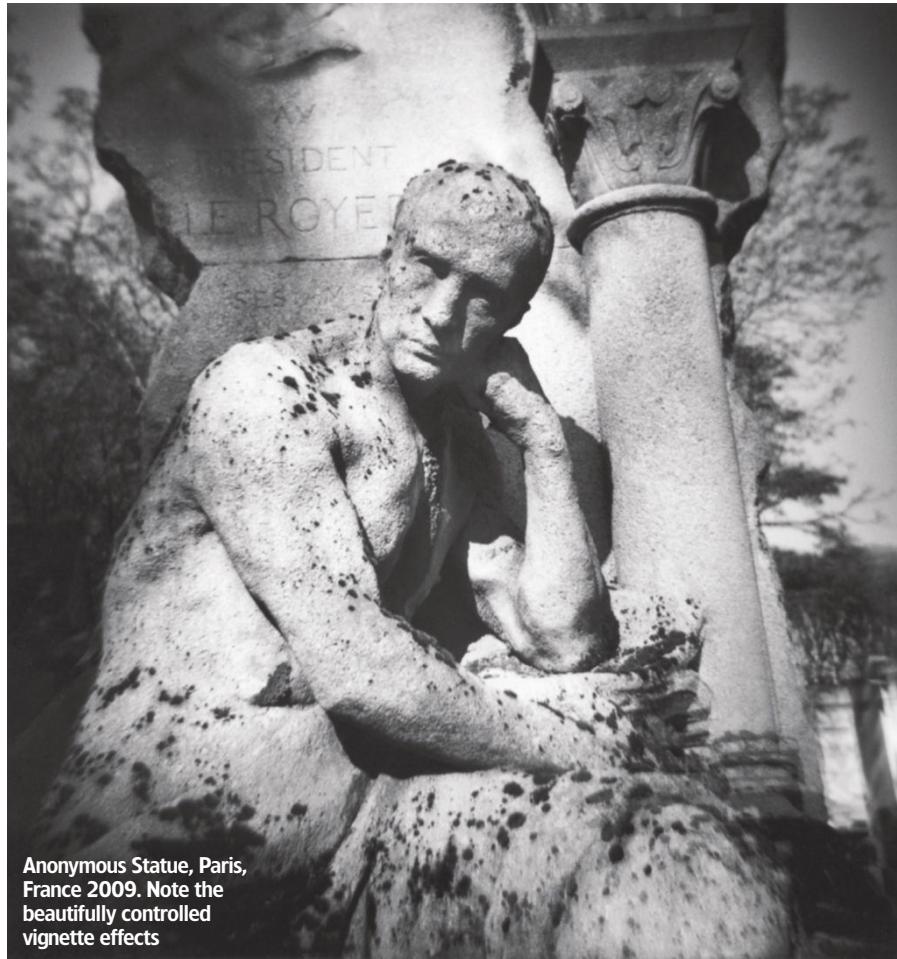
Can it be done digitally?

Not everyone will have access to old film Holgas, or want to bother with their faff and unpredictability. We wondered if the same kind of approach used here could also be applied with a smartphone – and does Michael think this kind of look can ever be successfully replicated digitally?

'Smartphones are great for recording day-to-day experiences and events,' he muses. 'The Holga "vignette-look" can certainly be replicated quite easily and instantly with the billion and one apps

available to all. However, I don't think the experience will be the same. Part of the Holga charm is in its unpredictable nature. Smartphones are more and more predictable and instant. You know what you have when you make the exposure. This is not the Holga experience. I compare Holga images to opening Christmas presents. The waiting is a great part of the process. What you get is not always what you want – but sometimes it is much better!'

Any student of Kenna's work will know that he tries to avoid over-complication in anything he does, and this stretches to his choice of gear – so in this sense, his yen for Holgas is entirely understandable. 'The gear that I use now is quite simple. I don't like complicated cameras with bells and whistles. I essentially use the same equipment I've had for the past 30 years. As you know, it is non-digital. I could perhaps see using lighter equipment in the future. My Hasselblad cameras seem to be



getting heavier and heavier! I need to go to the gym more frequently to carry all this stuff.'

On the shoulders of giants

Michael must be one of the most widely emulated photographers in the world, be it by other pros or amateurs entering competitions. Does he find this annoying?

'I get asked this question a lot, so bear with me if I give you a longer answer. Frankly, at my age, very little annoys me any more. I sincerely believe it is normal and healthy to study the work of other artists, and even imitate others' efforts, as a means to explore one's personal vision. It has been this way throughout history in all mediums of creative expression. One advances by standing on the shoulders of giants. The perspective becomes a lot clearer from such high ground. If I can help other photographers in any way, I am very happy to do so, and of course, imitation is considered the best form of flattery (although it's a bit overestimated in my humble opinion).

'On my own journey, I have actively tried to see through the eyes of many well-known photographers,

including Eugène Atget, Ruth Bernhard, Brandt, Harry Callahan, Cartier-Bresson, Mario Giacomelli, Richard Misrach, Steiglitz, Josef Sudek, Hiroshi Sugimoto, Brett Weston and many others. I have gone to places where they have photographed, and have consciously emulated their style and subject matter. Other artists, in many mediums, have greatly helped my own development as a photographer. I have often credited those influences openly by including their names in the titles of work. I have done this simply out of respect and admiration. I do not feel that I have stolen from these artists. Courtesy and collaboration go a long way.'

'Fundamentally, I believe that photographers worth their salt should and will work with passionate intensity to find their own voice. It has always been difficult to come up with something original, and it doesn't get any easier with smartphones. True creativity does not come quickly, or at all. We are all individuals, and it is the search to discover ourselves, in our own personal vision and journey, that we find satisfaction.'



Michael's choice of Holga

Even when he's on his downtime, Michael continues to take pictures and keeps a range of Holga cameras to hand.

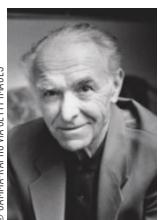
'To be honest, I haven't paid much attention to which particular Holga cameras I've used. Looking around the darkroom, here are some that are currently being used (see above). One is a Holga 120 GN, another a Holga 120 GFN. I am in Korea photographing right now and have bought along a Holga 120 N made by Sunrise.'

For me, part of the Holga charm is that they are quite disposable and replaceable. I have personally never spent the time working out which camera did what. They are all a bit unique!

It may have been set up, but the apparent spontaneity of this shot has made it timeless



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Robert Doisneau

AP takes a look at the life of the photographer behind *that kiss*

When Robert Doisneau died in April 1994, he left behind some 450,000 negatives. An impressive figure, considering photography was not his first profession. Doisneau was born in Gentilly, France, in April 1912, and was raised by his aunt; his father died in WWI and his mother died when he was seven. He spent his youth 'behind the macramé curtains'

of a conventional middle-class family'. His aunt was keen to educate him in music and the arts, and was not impressed when he expressed an interest in photography. As a result, Doisneau learnt engraving and lithography at the Estienne School in Paris, graduating in 1929. Having completed his studies, his attention returned to his first love: photography. While working for the advertising department

of a pharmaceutical company, he began roaming the streets shooting textures, cobblestones and patterns. Rumour has it he chose these subjects because of a natural shyness, and it was some time before he began photographing people. In 1931, he became camera assistant to André Vigneau, and a year later had his first picture published in the newspaper *Excelsior*.

La Résistance to legend

At the age of 22, Doisneau began work as an advertising photographer at a Renault factory in Billancourt, Paris, which is where he received most of his formal training. Four years later, though, he lost his job due to repeated lateness, which gave him the ideal excuse to become an independent photographer. With the outbreak of World War II, he fought first with the army and then with the French

Resistance, reportedly using his skills as an engraver to forge passports and ID papers. During the Liberation period Doisneau captured many images of Paris, but his most celebrated work was made after this period. Arguably the most famous is *Le Baiser de l'Hôtel de Ville* (Kiss by the Town Hall), shown here. While it might look like an artfully composed shot of a young couple in love, according to Doisneau's daughter Francine Derouille, it was staged. 'My father's agent had pitched a series on the lovers of Paris to American publications, and *Life* magazine commissioned it,' she explained during an interview for the BBC in 2017. To avoid legal issues, he asked two actor friends to walk around Paris, interacting as naturally as possible. While the shot wasn't posed as such, the scene was set for a memorable picture.

AP



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LETTER OF THE WEEK

Monkey business

I write to compliment Tracy Calder on her 'Viewpoint' column in AP 24 February. The term 'monkey chatter' describes perfectly what often goes on in my head. When coupled with my tinnitus, concentration on making a photograph can be difficult. I feel Tracy may also be acquainted with the book *Wherever You Go, There You Are* by Jon Kabat-Zinn – a book that has nothing to do with photography, but everything to do with calming those monkeys. Having a small photography project really helps me to concentrate and subdue the effects of monkey chatter, and bring to the fore my creativity.

It is also very interesting that Tracy's piece was linked to Geoff Harris's article ('Photography can save your life' in AP 24 February) which deals with stress, anxiety and depression. Featured were Paul Sanders's images and observations. At the Aberystwyth Camera Club meeting a few years ago, I was honoured to attend Paul's extended talk on his life and work. It was moving and inspirational, and will never be forgotten by those present. His stunning images of calm contemplation show what can be done with mindful and studious application to the creative process. I have absolutely nothing against monkeys. I just don't want them in my head.

Martin Hursthous

Thanks for sharing your experience with us, Martin. Did any other readers find these articles interesting? Do write in
– Geoff Harris, deputy editor

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Street smarties

I know the feeling experienced by Stevie Smith in his letter 'Who you looking at?' ('Inbox' in AP 17 February). It is intimidating to go out there and do something others might not approve of or would even strongly object to. I've been a keen street photographer for six years now – started with photographing the backs of people, then progressed to facing them, but from a distance. Then I decided I just needed to display some confidence and see how it went. In all these years, I have only

been confronted once, and then too the people who confronted me weren't even the subjects I was photographing. On most occasions, a smile does the trick.

I use three golden rules: (1) Act confidently, even if you don't feel it; (2) Capture, smile, and move on; and (3) Be ready to explain. I have printed some simple business cards with my name, email and 'Street Photographer' on them. I also have a folder on my phone so I can show previous work to put my subjects at ease. Try again Stevie, sounds like it wasn't a



This stranger was happy to pose with his dog when asked by Graeme Youngson

Is this good practice? Or would I be better off leaving them in and filling the card? I wonder if continually using the first section of the card would shorten its life?

Roger Fox

Modern memory cards from reputable companies are pretty resilient these days, but it's a good idea to regularly reformat cards to remove any stray images and rebuild the filing system. A much bigger priority, however, is to save images to a hard drive or Cloud storage, or to print them out. Memory cards are not designed as long-term storage solutions, and can get lost or damaged
– Geoff Harris, deputy editor

Ink extortion?

I welcomed the article 'Get your best-ever prints' in AP 17 February. Too many people are allowing their precious photos to languish on their phones or hard drives. Furthermore, the outrageous price of printer inks means companies like Epson and Canon are scaring off those who would otherwise love to try inkjet printing at home. Another turn-off for me is the matter of colour management.

I began home printing six years ago, and after a number of setbacks I adopted a simple, but successful, process. Here's what I do. I calibrate my PC monitor with a Pantone Huey Pro device, which takes only a few minutes. Then, via the printer-management settings in my Epson Stylus Photo 1400 printer driver, I use the built-in Epson paper profiles. I get superb results every time I use any of Epson's fine papers. It's a

Carole has adopted a simple method to get great prints from her Epson



Some sage advice here from our readers, and watch out for more special features on street photography in AP soon – Geoff Harris, deputy editor

Card query

Every so often I delete all the pictures from a memory card and start again.

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'Jubilee'

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3 May



Journey back to the 1860s with Beryl Vosburgh's remarkable and unrivalled collection of many thousands of cartes de visite, gathered together over more than 40 years of collecting and trading. Carefully selected, they were sorted in numerous different ways using her expert and idiosyncratic eye, from 'Nice Hats' to 'Why did they go to the photographers?' Trained as an actress, Beryl's warm personality made Jubilee, her little shop in Camden Passage, a hub for everyone from enthusiasts to film stars to come and indulge their passion for vintage photographs and equipment. The sale will include a huge variety of vintage images, from Daguerreotypes to Angus McBean and Cecil Beaton.

Please contact Hugo Marsh or Austin Farahar
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fail-safe method for newcomers – or old hands like me – to produce quality printouts. If printer manufacturers were to lower the extortionate price of their inks they might find that a number of photographers will embrace home printing.

Carole Davies

Film rap

It's always a delight when AP runs an article on analogue photography, and Matt Parry's article ('Black & white film essentials' in AP 10 February) is no exception. Matt mentions the 'sunny f/16' rule, which is something I often quote to digital users agonising over exposure, along with the fact that, in days gone by, the instruction leaflet with every roll of film included an exposure guide. Sadly, this seems to have disappeared around the time that DX coding on films arrived. It is incredible that we managed to get anything exposed right at all back then. It's ironic, though, that the same people who buy the latest digital marvels accept the wisdom of the elders who tell them to use manual exposure and spot metering 'because that's what the experts do' – and proceed to use a spot reading from the centre of the frame irrespective of the tones there, rather than seeking out midtones, metering, and recomposing. More power to Matt, AP, and the small number of specialist firms which stock film, chemicals and paper. My darkroom never closed. This picture of a boy on a slide (see

below) is recently scanned from a negative I took in 1970.

John Duder

Wow, that image brought back some memories. It's great to have your support – Geoff Harris, deputy editor

Jolly Roger

I want to thank Roger Hicks and his wife Frances for all the work they have done in photography education. I still have many of their books in my library, some stretching back to the 1980's. In addition, I have purchased an ebook or two from them, and subscribed to their website for a few years. I have also read Roger's magazine articles and followed his forum posts at times.

Their work has been very useful and helpful to me through the years. As I have recently (in my 'semi-retirement') gone back to developing film and scanning it, as well as using my old medium-format and 35mm rangefinder cameras, Roger and Frances's older work continues to be very useful to me. I will venture a guess that no one ever gets rich writing books and articles on photography, and that they take a tremendous amount of work for an ultimately somewhat limited circulation. So, I want you to know that all that work has had meaning for me, and I am most appreciative and very grateful for it. I have very much enjoyed reading it all.

Steve Rosenblum

Thanks, Steve. We have passed this on to Roger, and I am sure he will be thrilled – Nigel Atherton, editor

Look beyond London

There have been two great photography retrospectives announced recently: one for Andreas Gursky and one for the late Brian Duffy. As always, they are both being exhibited in London. Although the city thinks that it is, culturally, the centre of the known universe, there are in fact other vibrant cities and towns which are nearer, cheaper and more convenient for the majority of UK photography enthusiasts. Let's hope that one day some enterprising gallery or an individual will see the benefit of touring the images of our photography heroes.

Geoff Maxted



John took this picture back in 1970; this is a scan of the negative

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WILDLIFE WATCH

Tufted ducks

With their bold, black & white plumage and piercing gold eyes, tufted ducks are striking subjects to capture over the winter months

Tufted ducks are widespread, and as such are often neglected as photographic subjects, overshadowed by other species. However, with their contrasting black & white plumage and piercing golden eyes, they can look very striking. Being so common also has its advantages: they are not difficult to spot, and you should be able to find some near you.

Habitat

I've photographed tufted ducks all over the place, from out in the countryside miles from any sort of settlement, to small ponds in London. Most open water bodies should hold them, but look for one where

you can get to water level, as the resulting shots will be more intimate.

Best time to shoot

Winter is a good time to photograph these birds, as birds from Iceland and northern Europe boost their population. Early in the morning or late afternoon (just before sunset) are the best times to photograph as bird activity is much higher, and if the sun is out, the quality of light is much better due to its lower angle. Shooting at these times also gives you the opportunity to experiment with photographing into the light to get silhouettes, something that can be very effective in certain situations.



Position yourself at water level to capture more intimate and engaging shots

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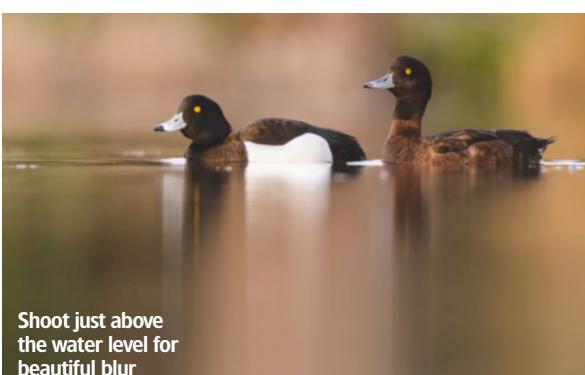


Oscar Dewhurst

is an award-winning wildlife photographer from London, currently studying for a Biology Research Master's degree. He has photographed a wide array of subjects, ranging from urban foxes and bitterns to primates in the Peruvian Amazon. Visit www.oscardewhurst.com.



Birds prefer to land into the wind, so position yourself accordingly



Shoot just above the water level for beautiful blur



Capture a silhouette for a striking image of a tufted duck

KIT LIST

▼ Beanbag

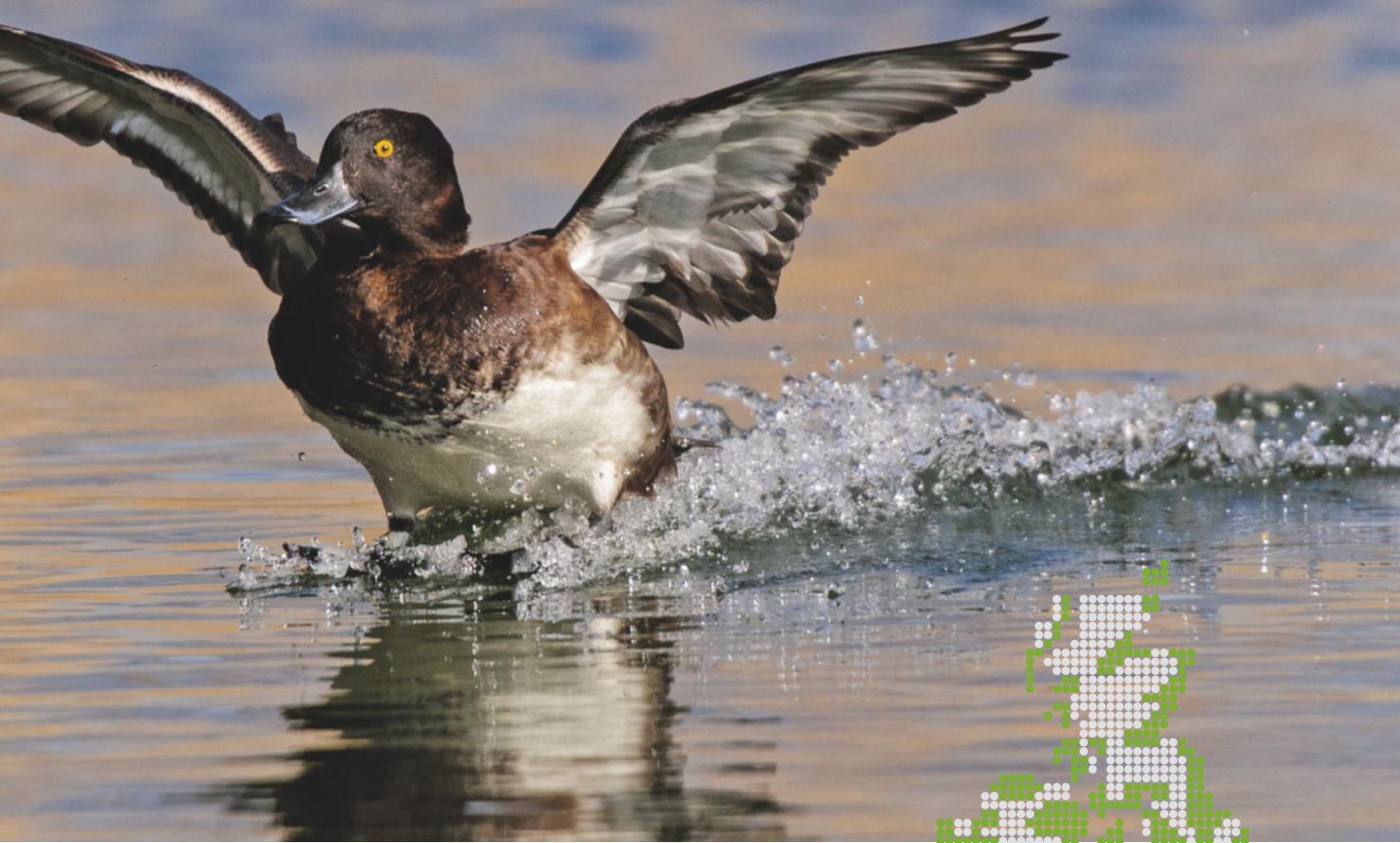
To get intimate images from water level, a beanbag can be a convenient way of stabilising your camera, as tripods can be fiddly when working from ground level, even if the legs splay out to 90°.



► Binoculars

I never go shooting without binoculars. I find them essential for finding my subject, as binoculars are much lighter and clearer to look through than a camera viewfinder. Well worth investing in!





Shooting advice

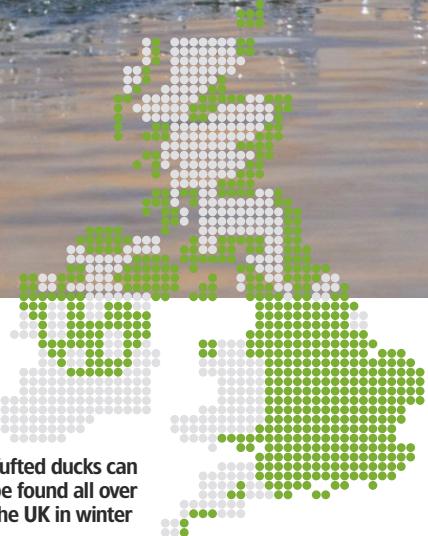
Type of images

There is a wide range of image possibilities, from those taken just above water level to throw the foreground and background completely out of focus, to action shots of them flying, taking off and landing. If you are going for the former, invest in an angle viewfinder, to save you craning your neck to see through the camera's viewfinder.

For flight shots, remember that many birds prefer to take off and land into the wind, so consider your position. The silhouette of tufted ducks is distinctive, with the tuft on the top of their heads, which can look great when shooting into the light early or late in the day. Their bright eyes also stand out fantastically against dark backgrounds. One image I am still trying to get is the perfectly timed diving shot – where the tip of the beak is just touching the water, with a perfect reflection!

Camera settings

I use continuous autofocus (as birds are very rarely stationary for long) and the fastest frame rate. The latter is more important if you're hoping to photograph them flying or diving. I also use single-spot autofocus to minimise the risk of focusing away from the eye. Their high-contrast plumage can pose problems in exposure, resulting in potential loss of detail in blown-out highlights or dark shadows. By shooting early or late in the day, these problems can be reduced as the light is not as harsh. Given the potential difficulties with exposing for their plumage, you may want to consider using manual exposure if the light is constant. With this method, you can take an exposure reading off a neutral colour, such as grass, then dial it in and adjust as required by checking the histogram to ensure you're not losing detail.



Tufted ducks can be found all over the UK in winter

About the tufted ducks

Tufted ducks are one of the UK's commonest diving ducks, and are found throughout the country. In winter, they are often found in large flocks with other species such as pochard and coot.

- **Location** Tufted ducks breed throughout most of the UK except parts of Scotland, Wales and the south west. Wintering birds boost numbers and colonise areas absent during the breeding season, such as coastal Wales and the south west.
- **Size** Length, 44cm; wingspan, 70cm.
- **Nest** The nests are built in thick cover on flooded gravel pits, lakes and reservoirs, and lined with down from the female's breast.
- **Diet** Most food is obtained by diving for the likes of molluscs, aquatic insects and some plants.
- **Population** 16,000–19,000 breeding pairs; swells to 110,000 in winter due to arrival of birds from Iceland and North Europe.



Fighting siskins

Canon EOS-1D X, 500mm +1.4x,
1/200sec at f/13, ISO 800, Canon
Speedlite 600EX-RT x 3 at 1/8th
manual power

ANDREW'S TOP TIPS FOR GARDEN BIRD PHOTOGRAPHY USING FLASH



Behind the glass

Choose your hide. Glass windows act as a great hide, disguising your movements from birdlife. Ensure it's a comfortable spot to set up as you'll be there for a while, and make sure it has few reflections.



All the world's a stage

Think of your set-up as a studio and then think out of the box. Your foreground might be anything from a branch to a watering can, as birds will perch on most objects – even flash stands!



Set the focus

If you want birds to land on a certain spot, or fight over food and territory, put your cache of seeds and nuts in one spot. You can then prefocus on that spot and use a remote trigger to catch interactions.



Andrew Fusek Peters

Andrew Fusek Peters is a conservation photographer and nature writer. He is currently on commission for the National Trust and Natural England on Shropshire's uplands. His books include *Wilderland*, *Upland* and the National Trust's *Carding Mill Valley and the Long Mynd* guidebook. Visit www.andrewfusekpeters.com

Birds in a flash

Andrew Fusek Peters shows how high-speed flash can be used to capture incredible candid shots of garden birds

I first became interested in the potential of photographing the birds in my garden when I was given the book *Birds In Action* by Eric Hosking and Cyril Newberry. Published in 1949, this book was an eye-opener for me, with photographs showing that the short duration of flash could be used to freeze motion. Since then I have researched and refined my photography technique, but it all boils down to this: the flash duration of a Canon Speedlite (other makes are similar) at 1/8th manual power is about 1/3,750sec, and at 1/16 power it is 1/6,300sec. At lower power, the flash is less bright, so you

need a set of flashguns (I use three or four) in an array around a home-built feeding station. Using wireless trigger and hidden food sources while exposing for darkness means the flash will do all the work to light both the birds and foreground. This means you can set your camera to a ridiculous f-stop, a low shutter speed and ISO, and have the opportunity to capture moments that are normally a blur too fast for the human eye.

Set the stage

Begin by building your studio stage set. Trawl your local woods or park and find a mossy fallen



ALL PICTURES © ANDREW FUSEK PETERS



High-speed sync

On sunny days, experiment with high-speed sync, where flash matches your shutter speed. Prefocusing when using a wideangle can provide context and background, producing a human-eye perspective.



Patience is a virtue

With this type of photography you will take hundreds of photos before capturing a gem. The action happens so fast that sometimes you can miss the moment even when using a remote trigger. But persistence pays off.



Don't bin them

I captured a once-in-a-lifetime moment of a woodpecker displaying its marvellous wings. However, the bottom of the frame cut off its tail. Instead of sending it to trash, I cropped in tight to make a more intimate portrait.

branch or stick. It must be sturdy enough to hide a food source and/or to perch on. This is your foreground, so it has to also look beautiful. Now, choose the right spot in your garden. If you have a shed with windows, or a room inside with a clear view, put your branch in line of sight. Check that your glass does not have reflections and that the sun doesn't shine directly towards you. Put feeders on either side of the branch and drill holes to hide nuts/seeds away from the camera. Think of it like a magic trick – a bird on a feeder is too obvious; far better to have a photo on a pleasing perch. Set up your flash in an array to either side of the branch.

With your camera set up on a tripod, it's time to do some test shots. Dial in flash settings anywhere from 1/4 to 1/32 depending on the weather. If it's rainy, put small, clear Ziploc bags over the flash, which will also help to diffuse the light. Set your camera to its flash limit – my Canon EOS 5D Mark IV is 1/200sec at f/16 – and try different ISO settings and test shots to make sure the foreground is not blown out. The background needs to be dark. With plenty of feeders and hidden food sources, birds should start appearing. Prefocus on a spot and use a remote trigger to fire. There will be a lot of missed shots. It took me three winters to get the picture of the fighting siskins (pages 32-33). When processing, reduce the highlights and increase the shadows/blacks if you want a more textured background.

Any harmful effects?

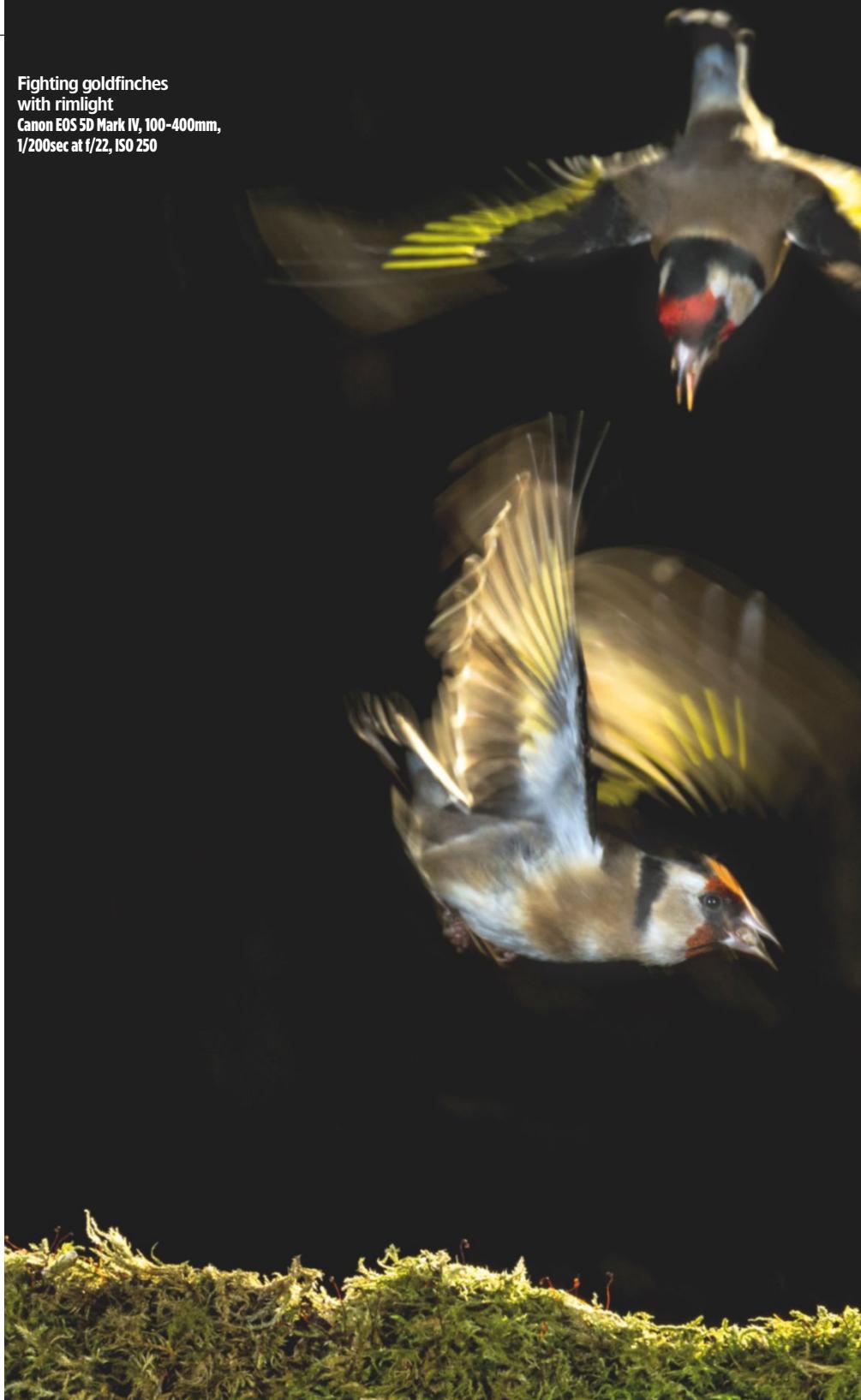
Will the birds be disturbed with your use of a flash? As a conservation photographer mainly working under commission to the National Trust, I concentrate a lot on declining bird species, and showing the beauty of our birds can help raise awareness. These garden birds kept returning to perches that I used a flash on and showed little disturbance. No studies have proven that the use of a flash can be harmful to birds so long as it is used sparingly. In contrast, studies show that garden feeding has actually reversed the decline of species such as the goldfinch. Songbirds even persist among cars, security lights, loud noise, trucks, lightning and thunder. Sadly, the biggest danger is cats.

While the use of a flash works better on overcast days, I once used it when photographing goldfinches when the sun was out. It made an incredible rim-like effect and blurred the wings to transform the flare of the goldfinches into a painting (pictured top right).

AP

Fighting goldfinches

with rimlight
Canon EOS 5D Mark IV, 100-400mm,
1/200sec at f/22, ISO 250



KIT LIST



Flashguns

Reliable flashguns are core to this technique. You need at least three, but more is better. They also have to be exactly the same make and model so that flash duration matches, otherwise you can get ghosting. I use Canon's Speedlite 600EX-RT, but Yongnuo are a cheaper option.



Tripod

A very sturdy tripod is essential if you are to support the weight of heavy telephoto lenses. I use the Manfrotto 055 Carbon Fibre tripod with the Lensmaster RH-1 gimbal head to enable me to react quickly to different focus situations.

Ten simple steps for camera set up

Get your gear set up for high-speed flash

1 An overcast day, rain or snow are brilliant conditions for this kind of high-speed flash work, as the flashguns won't be fighting against the sunlight.

2 Your camera and lens need to be at exact right-angles to the feeders and branch set-up. If birds flare up, you have a better chance of catching them.

3 Make sure your wireless flash trigger is seated firmly in the hotshoe and adjust the settings on the back of your camera to manual, full zoom and to 1/32 power.

4 Focus on the exact spot where the food is hidden. If necessary, put something on the spot and use live focus zoomed in.

5 If exposing for darkness, start with 1/200sec at f/16 to f/20, and ISO 400 to ISO 1,250, depending on the weather.

6 Lock off the camera by making sure the tripod is

sturdy and your tripod head tightened up. This will help ensure pin-sharp shots.

7 Attach a remote wireless trigger to the camera. The trigger needs to be set to burst mode as the guns will fire at least three times before they need to be recharged.

8 Take some test shots. Fire a burst and check both the back of the screen and your histogram. You don't want to blow out either bird or foreground. Adjust settings if required.

9 If rain is streaking down the outside window, give up gracefully. The glass needs to be clean and clear, as do your lens and sensor.

10 Shoot raw for better control once you're at the postproduction stage. At this point, you can dial down flash highlights and bring up shadow detail if necessary.



► Telephoto lenses

A telephoto zoom or prime gives the necessary reach to close in on small songbird action. I use the Canon EF 500mm or the Canon EF 100-400mm. The new Sigma AF 100-400mm or Tamron 100-400mm are good budget options.



Perching goldfinch on a branch
Canon EOS 5D Mark IV, 100-400mm, 1/125sec at f/20, ISO 800

Keeping it steady

Andy Westlake explains everything you need to know about image stabilisation and how to get the best results from your camera



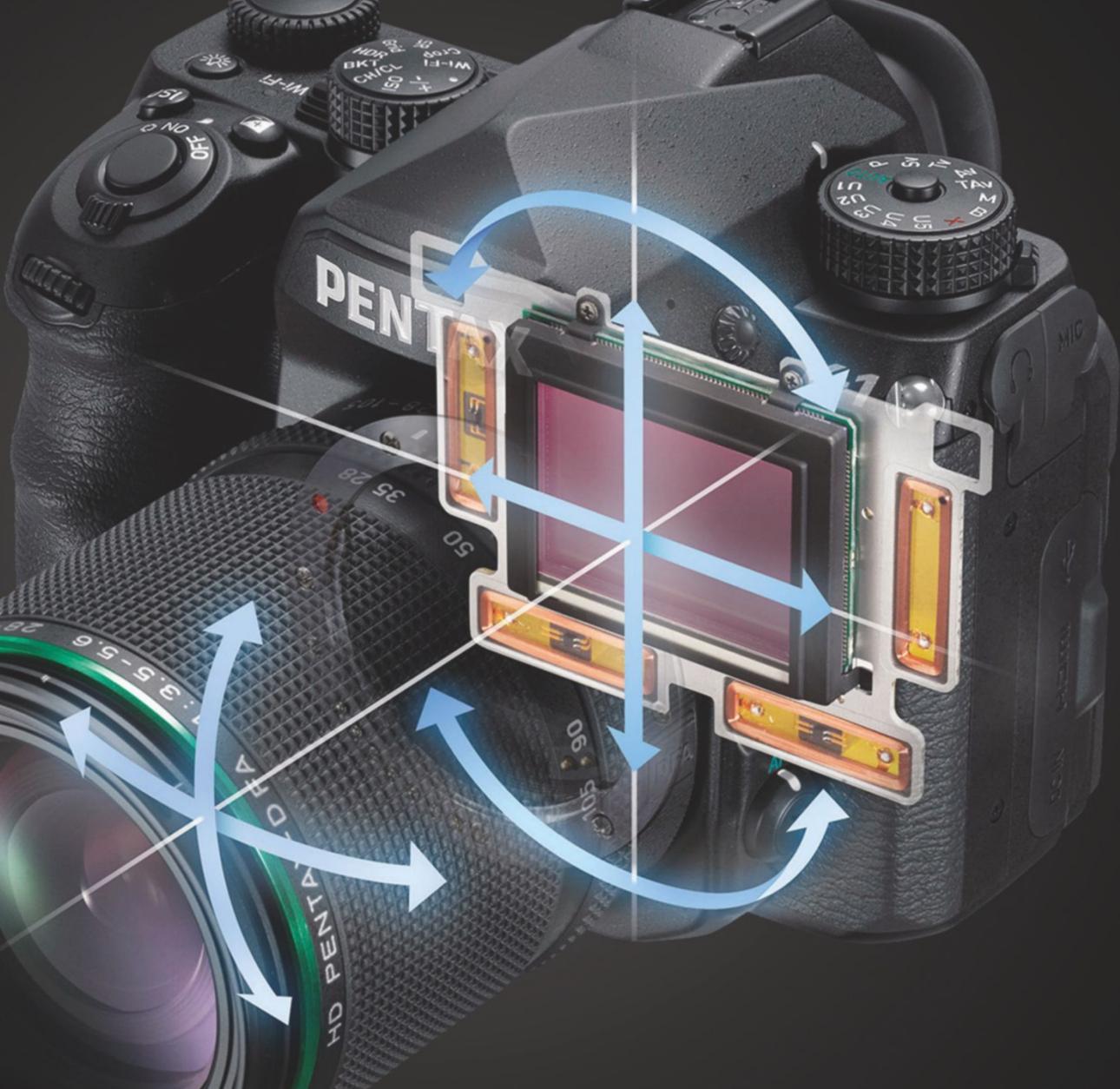
Image stabilisation can be built into the lens or camera body. Some systems use both at the same time

Image stabilisation has become so ubiquitous and universally accepted as a useful tool that it's easy to forget it's become a mainstream feature only recently. But, now, while no camera maker would dream of selling a camera kit without some form of stabilisation except at bargain-basement prices, just a decade ago Canon and Nikon were happily shifting shelf-loads of DSLRs with unstabilised 18-55mm kit zooms.

Perhaps because of this, there are still a number of myths and misunderstandings regarding stabilisation, its benefits and its pitfalls. In this article I'm going to take a close look at all aspects of the technology, so you can better understand how it works, what it can and cannot do, and how you can exploit it to get better pictures.

Background

In 1994 Nikon became the first company to include optical stabilisation in a camera, in a 38-105mm lens that was built into the Zoom 700VR 35mm film compact. However the following year, Canon introduced the technology to a wider audience with the EF 75-300mm f/4.5-5.6 IS USM: the first image-stabilised lens for SLR cameras. At



around £400 it was expensive for a consumer telezoom, and its stabilisation system was considerably less effective than modern ones, bringing perhaps two stops of benefit.

Like most transformative technologies, image stabilisation was rather derided when it first appeared; it was seen as a crutch for poor handholding technique that offered little practical advantage for the price. But it expanded the range of light conditions in which photographers could shoot handheld, especially given the low-ISO film most of us were using at the time. The Canon lens also introduced photographers to the benefits of a stabilised viewfinder, allowing more accurate composition.

Initially, relatively few lenses included image stabilisation, and these were mostly large, expensive telephoto primes. More than a decade passed before the technology appeared in the mass-produced, inexpensive kit lenses routinely sold with SLRs.

Canon and Nikon embraced in-lens optical stabilisation simply because with film, it was the only practical solution. Consequently, third-party lens makers such as Sigma, Tamron and Tokina also adopted in-lens stabilisation to keep their offerings competitive. However, once digital cameras started to become

mainstream an alternative approach emerged, with Minolta debuting in-body stabilisation in its Dimage A1 bridge camera of 2003. Similar technology has since found its way into models from Pentax, Olympus, Sony and Panasonic.

While photographers have spent a lot of time arguing over the relative merits of these two approaches, it turns out that their strengths are actually complementary. So most recently we've seen Panasonic, Sony and Olympus evolve hybrid systems that combine the best of in-lens and in-body stabilisation. This approach gives astonishingly effective results, with Panasonic and Olympus providing the current state-of-the-art technology.

What does IS do?

Whenever you're handholding a camera or lens, you can never keep it completely steady. Instead, the precise angle the camera is pointing will be continually changing, as your muscles work to counteract its weight. If this movement is sufficiently large during the course of the exposure, then your images will turn out blurred.

Image-stabilisation systems use gyro sensors to measure these camera movements that cause image blurring. Optical systems then

move a group of elements within the lens up-and-down and side-to-side to compensate, so that the image is projected stably onto the film or sensor. In-body systems move the image sensor itself to track the shaking image; as well as moving up-and-down or side-to-side, the sensor can be rotated around the lens's optical axis.

It's crucial to understand that IS doesn't affect image blurring from subject motion at slow shutter speeds. So it's of little benefit if you need to keep moving objects sharp; on the other hand it's genuinely useful when you want to exploit motion blur for artistic effect.

Axes of evil

You'll often see image-stabilisation systems described in terms of the number of axes of shake they can counteract. In-lens systems are almost invariably 2-axis: they correct up-down and left-right angular movements (pitch and yaw). In most situations these are by far the biggest cause of blur, so 2-axis stabilisation works perfectly well for most photography.

However during long-exposure shooting, another type of camera movement becomes important, in the form of rotation around the lens axis (or roll). There's nothing

IBIS with manual lenses

ONE significant advantage of in-body stabilisation is that it can work with any lens you can mount on the camera. However the body has to know the focal length you're using, so that it can apply the right level of correction. So if you're working with lenses that don't communicate this information – perhaps inexpensive manual-focus optics, or classic lenses via non-electronic mount adapters – you'll have to program it in yourself. Set it wrong and the IS system will either under- or over-correct for shake, making your images more blurred than they should be. Fortunately all camera manufacturers provide an interface for doing this reasonably easily.

One consequence, however, is that it's not very practical to use adapted zoom lenses with in-body stabilisation. It's not entirely impossible, but personally, I'd turn off stabilisation instead.



➤ in-lens systems can do to combat this, but in-body systems can correct it by rotating the sensor in the opposite direction. This means 3-axis in-body systems can be more effective with slow shutter speeds, particularly when you're shooting with wideangle lenses.

For close-up photography, there's another problem. At high subject magnifications, movement of the lens's entrance pupil a fraction of a millimetre upwards or sideways relative to the subject can result in visible blurring. This can be addressed by both in-lens and in-body systems, but relatively few lenses attempt to deal with it. However a few of Canon's macro lenses include the firm's 'Hybrid IS' that provides 4-axis correction. In-body 5-axis systems can also correct for this motion.

Some readers may have realised that logically, there's a sixth 'axis', which is a back-and-forth movement of the camera relative to the subject. However this can only be compensated by continuous autofocus.

How slow can you go?

Camera and lens manufacturers generally like to tell you how effective their stabilisation systems are, and the CIPA standard of testing



now used should ensure that these quoted numbers are comparable between different firms. You'll see wording along the lines of 'the optical stabilisation delivers four stops benefit', which essentially means that you'll be able to use shutter speeds four stops slower than would be otherwise possible. However, this means you first need to know what shutter speed you could safely use without IS.

To define a 'safe' shutter speed at which images shouldn't be blurred due to hand-shake, photographers have traditionally used the '1/focal length' rule of thumb. This suggests that in order to get sharp images, you need to shoot at speeds of at least 1/50sec with a 50mm lens, or 1/25sec with a 24mm lens, or 1/100sec with a 100mm lens, and so on. This assumes you're using a full-frame camera; otherwise, you'll need to take the crop factor into account. So with that 50mm lens, you would need at least 1/80sec on an APS-C camera or 1/100sec on a Micro Four Thirds model.

In reality, this is an overly simple way of looking at things. Camera shake is random, meaning it doesn't affect every picture in the same way even when they're shot identically. So if you take five shots at 1/50sec with a

50mm (equivalent) lens, a couple might be pin-sharp, one might be distinctly blurred, and the others somewhere in between. Drop the shutter speed to 1/25sec and you could still get one or two usable shots out of five. This random nature means that there's actually no hard cut-off point for a safe shutter speed where pictures are 'sharp' not 'blurred'.

What's more, the rule assumes that you always get the same degree of shake, regardless of the camera or lens you're using. But there's a world of difference between handholding an 18–55mm kit zoom that weighs 200g and a 1.5kg 70–200mm f/2.8. In general, as your lenses get larger and heavier, you'll need to err towards selecting increasingly higher shutter speeds than the rule might suggest. Other factors can also affect shake; for example it's easier to keep a camera steady if it has a decent handgrip. Equally, low temperatures, high winds or even how much coffee you've been drinking can all increase shake. Even the angle at which you're pointing the camera will have an effect; you'll get less-sharp shots pointing your camera up or down, compared to holding it level.

What's more, if you want to get pixel-sharp images from a modern sensor of 24MP or



Here I used a long shutter speed handheld for creative blur
Sony Alpha 7 II, FE 24-70mm f/4 OSS ZA at 27mm
1sec at f/10, ISO 50

IS and tripods

YOU'LL frequently come across the suggestion that image stabilisation must always be turned off when you're using a tripod. This was certainly true with older IS systems, which had an obvious tendency for the image to drift visibly when the camera was locked down on a tripod. However, it's usually less of a problem with modern systems. It's also worth considering that if you're using a long lens on a windy day, image stabilisation can be useful to combat any resultant camera movement.

As always, the best thing to do is observe carefully how your own cameras and lenses behave, and take some test shots to check whether leaving the IS turned on causes blurring. If you find it doesn't, then don't worry too much about leaving it switched on. You may well find that some other tripod-related settings disable stabilisation anyway; for instance some cameras automatically turn it off when either the self-timer or mirror lock-up function is engaged.



'If you exploit image stabilisation fully, it's possible to get sharp images handheld at very slow shutter speeds'

more, you'll need to use faster shutter speeds again. Personally I'd err towards choosing shutter speeds twice as fast to be sure of getting genuinely sharp shots, meaning I'd use 1/100sec with a 50mm equivalent lens.

What this all means is that if a system promises four stops of stabilisation with a 50mm equivalent focal length, I wouldn't take that as meaning I should always get sharp shots at 1/3sec (i.e. four stops slower than 1/50sec). Instead I'd expect to be able to get most of my shots decently sharp at 1/6sec, with a reasonable chance of getting some sharp pictures at slower shutter speeds, especially if I shoot a few duplicates. Likewise, with a 70-200mm f/2.8 giving four stops of stabilisation, at the 200mm end I'd expect to need 1/30sec at least to be confident of getting sharp results.

That said, if you exploit image stabilisation fully, it's possible to get sharp images handheld at very slow shutter speeds. This is particularly the case when you're able to support the camera and lens by leaning on a wall or railing, or using a monopod. You'll get best results when you also practise good handholding technique: adopt a comfortable shooting stance, hold the camera to your eye, and



IS also lets you use smaller apertures Canon EOS 5D Mk IV, Tamron 70-200mm f/2.8 G2 at 200mm, 1/30sec at f/16, ISO 100



Above: Stabilisation is ideal for shooting handheld at night
Olympus OM-D E-M5 Mark II,
12-40mm f/2.8 at 19mm,
1/5sec at f/2.8, ISO 200

Right: Here I was able to use a low ISO without sacrificing depth-of-field
Olympus OM-D E-M10 Mark III,
14-42mm f/3.5-5.6 at 42mm,
1/10sec at f/6.3, ISO 200



Video stabilisation

WHILE image stabilisation is equally important for both photography and video, the two require rather different things. In photography, the aim is to keep a single exposure as sharp as possible. But with video, the need is to smooth out motion between frames, so footage looks as steady as possible. This demands correction of different kinds of motion, with rotation around the lens axis and swaying movements that are slower but larger than hand-shake being particularly important to address.

Pretty effective video stabilisation can be achieved entirely electronically by matching up the footage from frame-to-frame. For example, recent Canon EOS models include in-camera 5-axis digital IS that works rather well. But it's important to understand that this is purely for video, and doesn't apply when you're shooting stills.

In my experience, though, the best results for handheld video shooting still come from cameras that offer mechanical in-body stabilisation, in particular those with Micro Four Thirds sensors such as the Olympus OM-D E-M1 Mark II and the Panasonic Lumix DC-GH5 – the latter being the camera of choice for handheld video.

➤ support the lens with your free hand. In such cases you might be surprised by just how slow you can go; with the latest cameras and lenses I regularly attempt handheld shots at shutter speeds of up to 1 second with wider lenses, and can often get a sharp image out of four or five attempts.

As usual, the best thing to do is to carry out some tests to see what works for you. Shoot a detailed test scene at a range of shutter speeds, taking five shots at each. Examine the resultant files on your computer and determine which meet your standards for sharpness. For optically stabilised zooms, you might like to test at the two extremes of the zoom range; however I've found that in-lens systems tend to be equally effective at all focal lengths. The same certainly isn't true for in-body IS, though, which tends to be most effective with wider lenses. So for these you need to test with a range of different lenses.

In-lens versus in-body IS

With in-lens stabilisation systems being used by the big two camera manufacturers, Canon and Nikon, it might be tempting to assume that it's a technically superior approach to solving the problem of hand-shake. But as I've already explained, it's not that simple – the firms' adoption of optical stabilisation was initially dictated by the requirements of film SLRs.

However, optical stabilisation does have some very significant advantages. It's more power efficient and effective with telephoto lenses, because a relatively small movement

of the corrective optical group is needed to combat blur. By contrast, in-body systems simply can't move the image sensor far enough, quickly enough to compensate for shake with lenses of around 300mm or longer. Yet it's precisely these optics that absolutely need stabilisation to be usable handheld – it's barely possible to compose pictures accurately with ultra-telephotos otherwise.

Optical stabilisation can also be incorporated relatively easily into small, cheap zooms, whereas in-body IS generally adds substantial cost to a camera, along with a little extra bulk. With SLRs, optical IS also stabilises the image that's projected onto the separate autofocus sensor, theoretically resulting in more accurate and reliable AF compared to using in-body IS. With mirrorless cameras, of course, in-body IS stabilises both the viewfinder image and the AF system.

On the other hand, with in-lens IS, you have to pay for the privilege every single time you buy a lens. Optical IS has also proven difficult to include in certain lens types, meaning that there are relatively few image-stabilised wideangle zooms and fast primes on the market. In contrast, if your camera has in-body IS, every lens you can use automatically becomes stabilised.

It's worth noting that not all in-body IS systems are created equal. Instead, smaller sensors have an inherent advantage over larger ones: not only is the sensor unit lighter, which means it takes less power to move, but it also has to travel a shorter distance to achieve



the same stabilising effect. As a result, Micro Four Thirds cameras tend to offer more effective stabilisation, and continue to work with longer lenses, compared to APS-C or full-frame models.

Dual IS systems

With in-body IS excelling in those areas where in-lens IS falls down, it's no real surprise that some camera manufacturers have started to use them hand in hand. Sony, Olympus and Panasonic all now offer some kind of Dual IS system in which in-body and in-lens stabilisation systems work together. For example, if you were to mount an optically stabilised lens on a Sony mirrorless model

Who calls it what?

Manufacturers use a variety of terms for image stabilisation. Here's a quick summary

ACRONYM	STANDS FOR	MANUFACTURER
IS	Image Stabilisation	Canon, Olympus
OS	Optical Stabilisation	Sigma
OIS	Optical Image Stabilisation	Fujifilm, Panasonic
OSS	Optical SteadyShot	Sony
SR	Shake Reduction	Pentax (in-body)
SSI	SteadyShot Inside	Sony (in-body)
VC	Vibration Compensation	Tamron
VCM	Vibration Correction Module	Tokina
VR	Vibration Reduction	Nikon

with in-body stabilisation, then the lens's optical correction is used to combat tilt and yaw, while the sensor reduces blur from roll around the lens axis. Olympus's Sync IS goes a step further and uses both the in-lens and in-body systems together to correct larger tilt-and-yaw movements.

Hybrid systems are the most effective of all, but are still somewhat in their infancy. Olympus's Sync IS system is staggeringly effective with a specified 6.5 stops stabilisation, meaning its flagship OM-D E-M1 Mark II mirrorless camera allows handheld shooting at shutter speeds longer than a second with the M.Zuiko Digital ED 12-100mm f/4 IS Pro lens. But the firm only offers one other optically stabilised lens, in the shape of the M.Zuiko Digital ED 300mm f/4 IS Pro. Meanwhile, Panasonic has a much larger range of stabilised lenses, but only its most recent bodies include in-body stabilisation that works as part of its Dual IS system. Frustratingly, Olympus's and Panasonic's hybrid systems aren't cross-compatible, so if you use a Panasonic lens on an Olympus camera (or vice versa) you can use either the optical or in-body IS, but not both together.

IS modes

Usually you want to correct blur from all possible axes of camera movement. But when you're panning the camera to track a moving

subject, the IS system can fight against what you're trying to do. So most cameras and lenses have specific modes that turn off stabilisation in the direction you're moving the camera. Most modern systems also attempt to detect this kind of camera movement and automatically switch to panning mode.

Certain lenses also offer additional stabilisation modes. For example, many Nikon lenses have an 'Active' setting that's designed for use when shooting from a moving vehicle. Essentially, this allows the optics to move further so they can correct larger shaking motions of the lens. However, this increased decentring can bring a sharpness penalty.

Canon and Tamron have also recently introduced another IS mode. While Mode 1 is for normal use and Mode 2 for panning, Mode 3 doesn't stabilise the viewfinder image and only activates IS at the point of exposure. In principle this gives the greatest stabilisation.

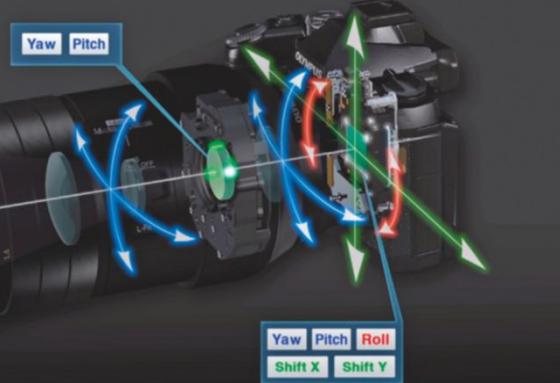
Creative uses of IS

Because IS first appeared on telephoto lenses, it's tempting to think that it's not really needed with other lens types. After all you can safely shoot at slower shutter speeds with wideangle lenses, while large-aperture primes let you use higher shutter speeds to avoid hand-shake.

This, however, rather misses the point. Image stabilisation is useful whenever you might want to shoot with a slow shutter speed handheld, regardless of the lens you're using. Quite simply, it lets you use the lowest possible ISO for the best image quality while keeping shutter speeds high enough to avoid unwanted motion blur. You'll certainly want stabilisation if you shoot video handheld, too.

You can also exploit stabilisation for more creative uses. Typically, you might wish to use a small aperture for extended depth of field. But you could also use a long shutter speed for deliberate motion blur, without having to set up a tripod. Alternatively in the low-light, high-contrast situations that you'll come across when shooting about town at night, stabilisation can enable you to expose to maintain highlight details, while also using low ISO settings to exploit their greater dynamic range in order to pull out details in the darker areas of the image.

5-axis Sync IS



In Olympus's Sync IS, the in-lens and in-body systems work together to combat pitch and yaw motion

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Epson Expression Photo HD XP-15000

Never say dye? Pigment inks are strictly off the menu in Epson's new A3+ large-format photo printer.

Matthew Richards puts it to the test

Epson has a long and illustrious history in manufacturing six-ink photo printers. The time-honoured approach is to add light or 'photo' cyan and magenta inks to the usual CMYK (cyan, magenta, yellow and black) line-up. The resulting extension in gamut is a better fit for photo printing. In recent years, we've seen five-ink printers from Epson, following Canon's lead of combining CMYK

dye-based inks with an additional pigment black ink, for effective document and photo printing from a single device. The new XP-15000 bucks both trends.

As an A3+ printer, the Epson is capable of producing 19x13in borderless output. It's a six-ink printer, but the six inks are not what you might expect. CMYK dye-based inks are still at the core, but the two additions are dye-based grey and red inks.

The grey ink is intended to improve the quality of black & white photo printing, while the red ink promises to extend the colour range and enable more vivid colour reproduction.

Many photographers prefer pigment-based inks for large-format inkjet printing, as they tend to be more resistant to fading over the decades, especially if the prints are going to be hung on a wall. The flip side is that pigment-based inkjets like the Epson SureColor P600 (£530) fail to give super-smooth output on glossy photo paper. It's simply because the larger molecules of pigment ink are too big to be fully absorbed beneath the topmost, shiny surface of glossy photo paper.

In terms of longevity, the Claria Photo HD dye-based inks are nevertheless rated at 200–300 years if photo prints are stored in an album, and almost a century when framed behind glass. It's also worth noting that prints created with dye-based inks are more resistant to scratches and scrapes than pigment-based prints.

All things considered, the new XP-15000 is better for glossy photo printing and is up against competition from the likes of the Canon Pixma Pro-100S (£340), as well as Epson's own Expression Photo XP-960 (£200). The latter has a slightly smaller maximum print size of A3 (16.5x11.7in) but adds a built-in A4 scanner, memory card slot

and 4.3-in touchscreen, instead of a smaller 2.4-in screen with no touch-sensitivity. The XP-960 also has a more conventional range of six dye-based inks, whereas the Canon Pro-100S bumps up the range to eight dye inks, including the conventional six-pack, plus grey and light grey inks for enhanced mono photo printing.

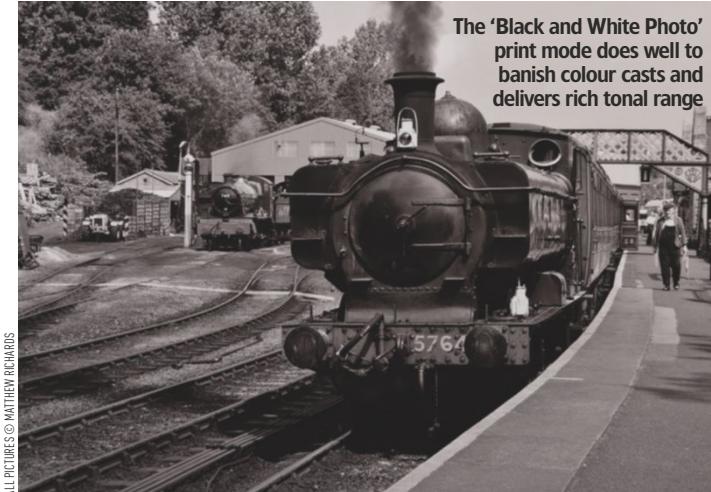
It's a lightweight

The Epson XP-15000 is unusually compact and lightweight for an A3+ printer. It's actually less than half the weight of the competing Canon Pro 100S and, while the Epson doesn't have such an industrial, heavy-duty feel to it, build quality certainly isn't flimsy. The input and output trays, buttons and switches all have a good-quality feel to them and operate smoothly and effectively.

The input tray at the front can accept paper sizes up to A4, with a capacity of 200 to 250 plain paper sheets, depending on thickness. The rear feeder accommodates larger paper sizes of up to A3+ as well as thicker specialist media. You can also print directly onto white-faced CDs, DVDs and Blu-Ray discs.

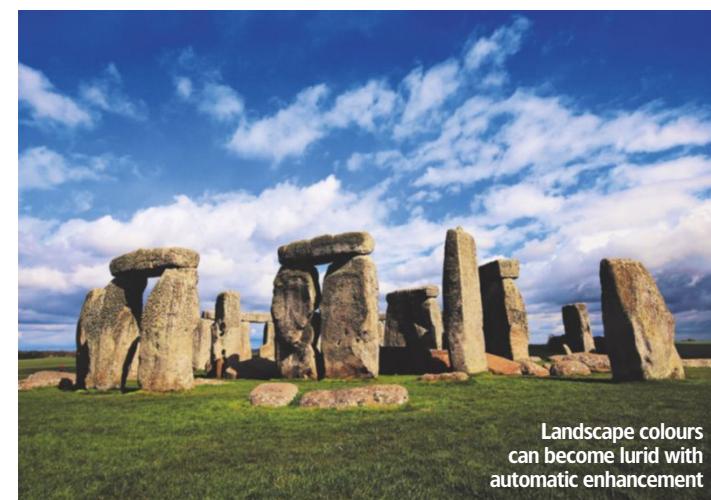
The print head is based on Epson's long-standing Micro Piezo technology, enabling a maximum resolution of 5,760x1,440dpi, with a minimum droplet size of 1.5pl (picolitre), which is typical for Epson printers.

Well connected, the printer has USB, Ethernet, Wi-Fi and Wi-Fi Direct interfaces built in. The last of these enables wireless linking to compatible devices without using a Wi-Fi router. Apple AirPrint and Google Cloud Print are supported, while Epson's free apps such as



ALL PICTURES © MATTHEW REEDERS

The 'Black and White Photo' print mode does well to banish colour casts and delivers rich tonal range



Landscape colours can become lurid with automatic enhancement



The printer's red cartridge can impart an attractive warmth to skin tones

Creative Print and Email Print enable you to print photos directly from Facebook or via email from pretty much anywhere in the world. As such, the printer can switch on automatically and extend its output tray when it receives a print job.

Quality, speed and cost

By default, 'automatic photo enhancements' are applied

when printing photos. This has long been standard practice for Epson, and it can be a mixed blessing. For example, the additional red ink cartridges enable an attractive warmth in skin tones, but this is largely stripped out when using the auto or 'people' enhancement setting. Meanwhile, landscape images can take on a rather lurid appearance, with inky blue

skies that can become over-saturated and artificial.

Ultimately, the range of enhancements on offer are only really worth using if you're printing photo images direct from your camera; they might otherwise look a bit bland. If you take the trouble of editing your photos before printing, you'll get much better and more consistent results by turning off corrections

EPSON XP-15000 Series : Low Ink Reminder

EPSON Ink Low

Ink Levels

Cyan 378/378XL	Gray 478XL	Red 478XL	Yellow 378/378XL	Magenta 378/378XL	Black 378/378XL
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The printer is sold with low-capacity 'set-up' cartridges. These are the levels after just 14 A4 and six A3+ photo prints

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The cartridge line-up is a novel mix of CMYK plus red and grey inks, but the capacities are small for an A3+ printer



The 2.4-in LCD is small by current standards and isn't a touchscreen

'The additional grey cartridge helps to give smoother tonal graduations'

Epson and Canon printers, the XP-15000 gives you the option to buy standard or 'XL' high-capacity replacement cartridges. The exact amount of ink varies between colours, but even the XL cartridges average out to 10ml, which is a bit low for A3+ printing. Suffice to say, you'll need to replace the cartridges often if you regularly create A3+ prints, and they're not cheap either.

The average cost of an XL cartridge is £19, so the price per millilitre works out to £1.80. That's pricier than the £1.44 per ml of the XP-960's ink, and more than twice the price of ink for the Canon Pixma Pro 100S, which comes in 13ml cartridges at a cost of 85p per ml. To make matters worse, the printer is sold with 'setup cartridges' which, in our tests, started running out after as few as 14 A4 and six A3+ photo prints.

AP

altogether. Colour quality then becomes impressively accurate on the whole, although the overall gamut or colour space isn't better than that from a conventional six-ink photo printer with a more traditional ink line-up.

For black & white photo printing, the additional grey cartridge helps to give smoother tonal graduations. The dedicated 'Black and White Photo' mode locks the

printer in its high-quality setting and helps avoid the magenta colour cast that we noticed in regular colour mode. Even so, mono photo quality doesn't quite have the fidelity of the competing Canon Pro 100S printer.

Dye-based inkjet printers are typically faster than their pigment-based counterparts. The XP-15000 is no slouch, turning out A4 and A3+ borderless

prints at its standard photo quality setting in 1min 47sec and 3min 30sec, respectively. In high-quality mode, the speed drops to 3min 7sec for A4 and 6min 2sec for A3+. That's about 40% slower than the Canon Pro 100S, but if you're creating quality prints to last a lifetime, an extra minute or 90 seconds isn't long to wait.

Running costs are, frankly, a bit disappointing. Like many recent

Our verdict

The Epson XP-15000 is refreshingly manageable in size and weight for an A3+ printer, which is useful if you want to stash it away when you're not creating photo prints. The printer itself is reasonably priced but ink costs are relatively expensive, and even the 'XL' cartridges have a fairly low capacity. Print quality is impressive for both colour and mono photo printing, although the auto enhancement features are

generally best avoided. Overall, it's a good printer, but the Canon Pixma Pro 100S is a better performer, not much more expensive to buy and rather cheaper to run.



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 - +
 Simple interface with colour LCD
 - +
 Output tray extends automatically
 - +
 Good print quality for colour and mono
 -
 Sold with low-capacity 'set-up' cartridges
 -
 XL cartridges hold fairly little ink for an A3+ printer
 -
 Not the quickest dye-based photo printer around
 -
 Lacks the A3-format Epson XP-960's 'all-in-one' extras

Data file

Price	£300
Printing method	Micro Piezo inkjet
Ink technology	6x dye-based inks
Printing resolution	5,760x1,440dpi
Colours	Cyan, magenta, yellow, black, grey, red
Dimensions	479x370x159mm
Weight	8.5kg
Compatibility	Mac OS X 10.6.8 or later, Windows XP or later

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Hoya Ultra-Pro Polariser

Michael Topham tests a pro-spec screw-in polariser

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ALTHOUGH the job of all polarising filters is the same, inasmuch as they're designed to block out stray light rays, suppress reflections from the surface of water and intensify colours, you'll often find subtle differences between various examples. In the case of the world's biggest optical glassmaker, Hoya, photographers have three types of screw-in polariser filters to choose from. Hoya's Ultra-Pro range is the company's premium offering and sits above the cheaper NX-10 series and mid-range REVO polarising filters. The advantage of choosing Hoya's Ultra-Pro filters is that they have the toughest glass construction, feature 16 layers of anti-reflective coatings and offer 25% greater light transmission. As well as the above, each filter is designed to repel water and oil while being scratch and stain resistant to give them the durability that's required when shooting in the great outdoors.

At first glance, this filter doesn't seem much different from a standard screw-in polariser. Compare it to older examples, though, and you'll notice its thinner profile that helps to reduce the effects of vignetting at the edges when it's paired with wideangle lenses. The rear-most part of the filter is ridged to make

it easier to tighten.

However, as is the case with all screw-in filters, it should never be over-tightened. The front section rotates with a pleasing level of resistance, and users of the filter can expect a three-stop reduction in light when it's set to its maximum effect, whereas there's just one-stop of light loss at its minimum effect.

Verdict

Inspecting shots taken with and without the filter clearly reveals that it does its job of overcoming reflections and enhancing colour very effectively. Blue skies and green foliage are considerably richer and more saturated when it's attached, but like all polarisers it still requires refinement by the user out in the field to achieve the best results. Like all the great things in life, Hoya's Ultra-Pro filters come at a high price (£230 for 77mm size), but rather than buying cheap and having to buy twice, you get reassurance that this is a product that's made to last and will provide excellent service. If you want one of the finest examples of screw-in polariser that money can buy, you should look no further.

Size

Hoya produces the Ultra-Pro circular polariser in 13 sizes from 37mm to 82mm.

Price

The price of the filter varies depending on size. For example, a 77mm costs £229.95.

Thin profile

The ultra-thin rotating frame prevents vignetting at the edges when it's paired with wideangle lenses.

Hoya NX-10

Hoya also produces the NX-10 polariser – the company's cheaper alternative to the Ultra-Pro.



Without Ultra-Pro Polariser



With Ultra-Pro Polariser

At a glance

- Available in sizes 37mm-82mm
- Water, scratch and stain-resistant coating
- Low-profile aluminium frame
- 90% light transmission



HOYA NX-10 POLARISING FILTER

If Hoya's Ultra-Pro filters don't fit within the budget of what you're prepared to spend on a polariser, the company's NX-10 series is worth a look. These filters may not fall into the company's premium category of polarisers, but they're more affordable and offer good value for money. Aimed at beginners and serious amateurs, the NX-10 polariser isn't surface coated like the Ultra-Pro. They're available in sizes from 37mm to 82mm and the common 77mm size costs £99.





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Several free photo-editor options exist

Windows Photo Editor swap

Q I currently use an Olympus Pen E-PL6 compact camera. Images are downloaded to my laptop via the Olympus Viewer software. Previously, I used to edit pictures using the Windows Photo Editor program, but I recently had to update my laptop to a new version of Windows 7. Can you suggest some free or inexpensive editing software I could use, which is compatible with Windows 7, as I no longer have the Windows editing software. I can edit thumbnails in the Olympus Viewer but need something to edit photos in library mode. Any help is appreciated.

Mhairi Chambers

A It sounds like what you need is the photo-editing component of Microsoft's free Windows Live Essentials suite. Microsoft ended support for this a year ago and also withdrew its download link; however, if you run an internet search for 'Windows Live Essentials download', you will find it in the CNET download archive. If you prefer, there are many other free programs you could try, such as IrfanView, GIMP (GNU Image Manipulation Program), Paint.NET, and PhotoScape. These vary in complexity and power and, therefore, ease of use. If you are using an internet-connected PC, you could also try Adobe's Photoshop Express, which is a free online and stripped-down, but still capable, editor based on Photoshop. You could also use the software you already have:

Olympus Viewer. This is a powerful program in its own right and is not simply for editing thumbnails. It is clunky with slower PCs, and it may take some time getting used to its more advanced features.

Options for an IR camera conversion

Q With spring not too far away, I have decided to get my old, and now unused, Canon EOS 450D infra-red converted. I'm interested in both false colour and mono infrared. What are the best options for tailoring the camera conversion for these goals? I'm not all that clued-up on the 'nanometre' range to aim for. If you have any other tips, I'm all ears!

Fabian Priestly

A Basically, camera manufacturers filter out infrared (IR) because digital sensors are sensitive to it, and this can interfere with visible light image recording. A block of IR blocking glass is placed in front of the sensor, often called a 'hot mirror'. There are three ways to approach the task of converting a camera for IR photography. The easiest, cheapest, but least desirable method is to slap an IR filter on the end of a lens without converting the camera. This results in very long exposure times and a very dark viewfinder, even when using live view.

Two camera conversion routes are available. First, let all light through to the sensor, including IR, by replacing the hot mirror with clear glass. Second, replace the hot mirror glass with glass that only transmits light in the required wavelength. With the first method you need to place an IR filter on your lens, but DSLR viewfinder darkness can be a problem, though this time you can use your camera screen in

Unstable time-lapse exposure

Q I shoot a lot of time lapses on my Nikon D610, and although I have always experienced some degree of aperture flickering, in recent months it has become a lot worse. I shoot mostly on aperture priority for changing light conditions and somewhere between f/8-f/16. I've read various forums and blogs that say flickering is unavoidable, but my fluctuations appear to be on every other photo and so big (sometimes +/- 0.5 EV) that it can't be normal.

Mylo Wilkin (AP forum)

A Fundamentally, large frame-to-frame variations in the brightness of the scene are potentially unavoidable if the actual conditions are variable. A prime example would be if broken cloud was moving across the sun. It may be that some careful choice of the shot's interval time might be required. A shorter interval could smooth out the brightness differences. Another thing to look at is whether your choice of metering area selection is being influenced by something in the scene changing brightness when the rest of the scene isn't. Taking things from the opposite perspective, you could use spotmetering to target that part of the scene you want to be exposed correctly the most. If, however, the exposure 'flicker' happens even when the ambient light is quite constant, then this points to an issue with the camera. Try shooting in shutter priority mode to eliminate such a possibility.

Mylo has noticed time-lapse flickering on the Nikon D610



live view. If you are ambitious enough, the first option gives you the freedom to use different IR filters for different projects.

Adapters may be needed if lens filter sizes vary. It also means the correct filter will enable the camera to shoot normal visible light once again. The most versatile IR filter is 720nm. This transmits just enough of the

visible light spectrum to enable vibrant false-colour IR images to be produced and at the same time allow effective mono IR conversions. Lengthen the nanometre figure to optimise for mono IR photography and reduce it if you want to play with more visible colour.

Q&A compiled by Ian Burley

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The Cyclope is unusual in placing the lens at the top of the body

The hump on the back of the body houses mirrors that are integral to the camera's design



BLAST FROM THE PAST

Alsaphot Cyclope

John Wade reveals a strangely designed rollfilm camera

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One of the joys of collecting classic cameras is finding one that totally ignores traditional design concepts. If the camera is still usable, it's even better. The Cyclope ticks both boxes.

In conventional camera design there must always be a space, equivalent at least to the lens's

focal length, between the lens and the film. The Cyclope reduces that space considerably by the use of mirrors. Placed at the back of the body, the first mirror reflects the image from the lens downwards to a second mirror that reflects it back to the film, which runs along the front rather than the back of the body.

The result is threefold: a slimmer-than-normal body for a rollfilm camera; the positioning of the lens at the top, rather than at the more common centre of the body; and the red window through which the film numbers are read being located below and to the right



The film carrier can be removed from the body for loading

of the lens on the front of the body, instead of the expected place on the back.

Apertures of f/4.5-f/22 and shutter speeds of 1–1/175sec are set around the top rim of the Boyer Saphir 105mm lens, beside which a direct-vision viewfinder sits on the top plate.

Further peculiarities emerge when loading the 120-size rollfilm on a carrier which is withdrawn from the base of the body. In this way, film can be loaded outside the camera before being inserted back through the base and locked into position. And, of course, the film is loaded with the backing paper facing the front of the camera and the film's emulsion side facing the back!

All in all, the Alsaphot Cyclope is a very weird and strangely wonderful camera to use.

What's good Compact design, still usable with 120 film, collectable investment.

What's bad The mirrors can be knocked out of alignment; viewfinder is awkward to use.

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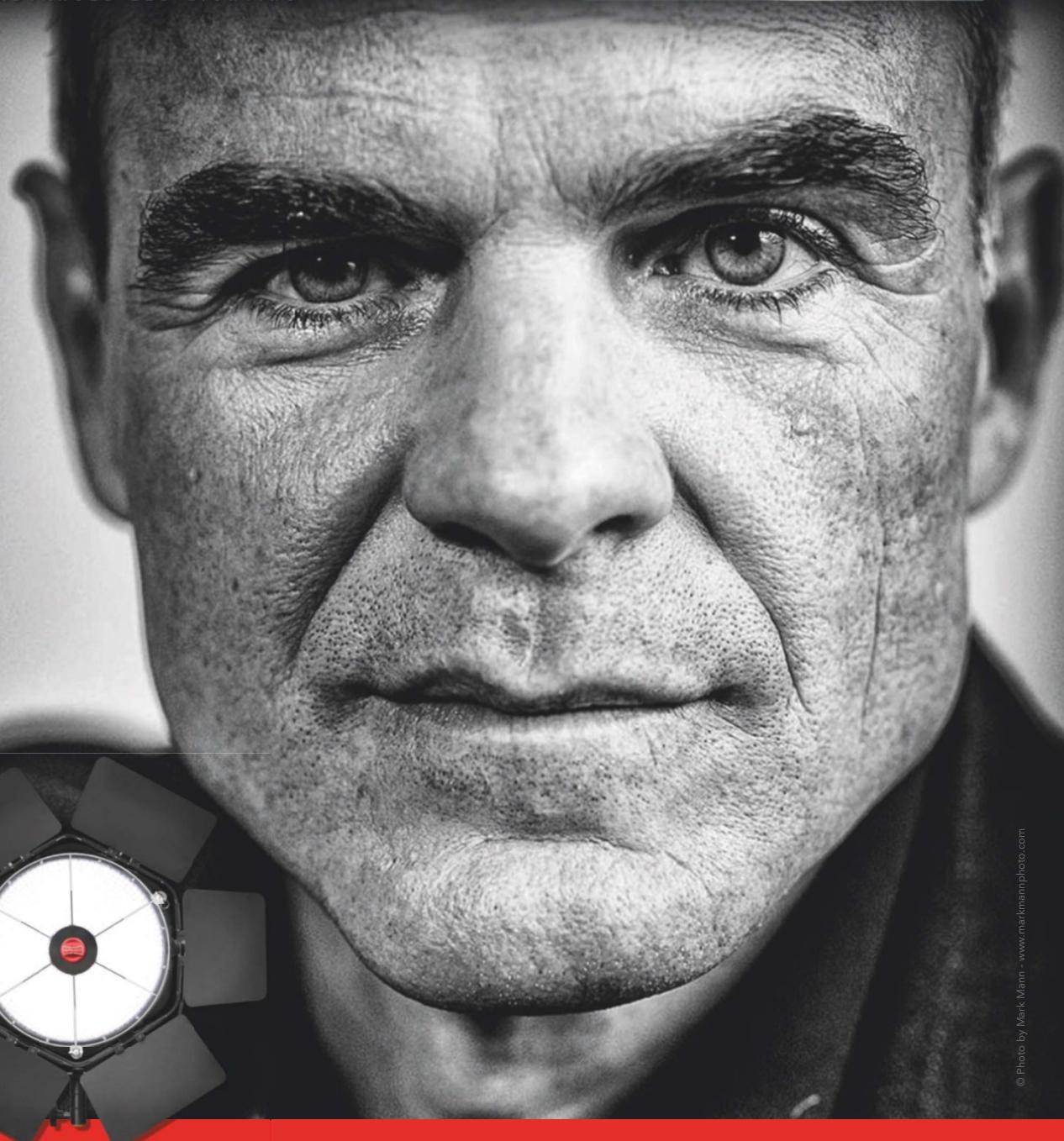
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Buying Guide

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Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	SHOOTING				SCREEN		DIMENSIONS			
												AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN NW-FI	FLASH	SCREENSIZE	ARTICULATED (O)	TOUCHSCREEN	BATTERY LIFE (CHRS)	WIDTH (MM)
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p	9	3	95	•	•	3in		500	129	101.3	77.6	485g		
Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	24.2MP	Canon EF	51,200	1080p	9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g		
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95	•	3in	•	440	133	100	79	580g		
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95	•	3in	•	440	131.9	100.7	77.8	555g		
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	95	•	3in	•	440	131.9	101	77.8	565g		
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	3in	•	600	131	99	76.2	532g		
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	3in	•	600	131	100	76.2	540g		
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	3in	•	960	139	105.2	78.5	730g		
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100	•	3in		670	148.6	112.4	78.2	910g		
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•	3in		980	145	111	71	755g		
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p	•	45	6.5	98	•	3in	•	1,200	144	110.5	74.8	765g		
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100	•	3.2in		950	152	116	76	950g		
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100	•	3.2in		700	152	116.4	76.4	845g		
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100	•	3.2in		390	152	116.4	76.4	845g		
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7.7	100	•	3.2in	•	900	151	116	76	890g		
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100	•	3.2in	•	1,210	158	167.6	82.6	1340g		
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95	•	3in	•	1,200	124	98	75.5	445g		
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	3.2in	•	700	125	98	76	530g		
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	3.2in	•	970	124	97	78	465g		
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	3.2in		1,100	135.5	106.5	76	765g		
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	3.2in	•	950	135.5	104	72.5	720g		
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	3.2in	•	1,240	147	115	81	860g		
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100	•	3.2in	•	900	141	113	82	850g		
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	3.2in	•	1,230	140.5	113	78	840g		
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-	39	5.5	100	•	3.2in		1,400	143.5	110	66.5	765g			
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p	51	12	100	•	3.2in		1,200	146	123	82	980g			
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p	•	153	7	100	•	3.2in	•	1,840	146	124	78.5	1005g		
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	100	•	3.2in	•	3,780	160	158.5	92	1405g		
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	3in	•	410	122.5	91	72.5	678g		
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p	11	6	100	•	3in	•	410	125.5	93	74	688g			
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100	•	3.2in		720	131.5	102.5	77.5	785g		
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	3in	•	390	131.5	101	76	703g		
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•	3.2in	•	760	136.5	110	85.5	1010g		
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-	9	3.6	100	•	3in		tbc	147	95.1	90.8	703g			
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-	9	3.8	100	•	3in		tbc	147	95.1	90.8	708g			
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100	•	2.7in	•	580	142.6	104.2	82.8	675g		
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	3in	•	480	142.6	104	81	647g		
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	3in	•	100	142.6	104.2	76.1	849g		

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN/WI-FI	FLASH	SCREEN SIZE	ARTICULATED LCD	TOUCHSCREEN	DIMENSIONS			
Canon EOS M10	£399	4★	Compact, extremely simple CSC designed for beginners	18MP	Canon M	25,600	1080p	49	4.6	• •	3in	• •	255	108	66.6	35	301g						
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	24.2MP	Canon M	25,600	1080p	49	6.1	• •	3in	• •	295	108.2	67.1	35.1	302g						
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	24.3MP	Canon M	25,600	1080p	• 49	4.2	• •	3in	• •	250	110.9	68	44.4	366g						
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	24.2MP	Canon M	25,600	1080p	• 49	9	• •	3in	• •	295	112	68	44.5	390g						
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	24.2MP	Canon M	25,600	1080p	• 49	9	• •	3.2in	• •	295	115.6	89.2	60.6	427g						
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	16.3MP	Fuji X	25,600	1080p	49	6	• •	3in	•	350	119.6	67.4	40.4	331g						
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	24.2MP	Fuji X	25,600	1080p	77	10	• •	3in	• •	410	116.9	66.9	40.4	339g						
NEW Fujifilm X-A5	£549		Speedier budget model with new processor and phase detection AF	24.2MP	Fuji X	51,200	3840p	91	6	• •	3in	• •	450	116.9	67.7	40.4	361g						
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	16.3MP	Fuji X	51,200	1080p	• 49	7	• •	3in	•	350	129	74.9	37.2	350g						
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	24.3MP	Fuji X	51,200	3840p	• 325	5	• •	3in	• •	350	121.3	73.9	42.7	337g						
NEW Fujifilm X-H1	£1699		Pro flagship with robust build and 5-axis in-body stabilisation	24.3MP	Fuji X	51,200	4096p	• 325	14	• •	3in	• •	310	139.8	97.3	85.5	673g						
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	24.3MP	Fuji X	51,200	3840p	• 325	8	• •	3in	• •	350	118.4	82.8	41.4	383g						
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	16.3MP	Fuji X	51,200	1080p	• 49	8	• •	3in	•	350	129	89.8	46.7	440g						
Fujifilm X-Pro2	£1349	5★	High-end model with unique optical/electronic hybrid viewfinder	24.3MP	Fuji X	51,200	1080p	• 77	8	• •	3in	•	250	140.5	82.8	45.9	495g						
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	24.3MP	Fuji X	51,200	1080p	• 325	14	• •	3in	•	340	132.5	91.8	49.2	507g						
Leica CL	£2250	4.5★	Gorgeous APS-C mirrorless model with viewfinder and touchscreen	24.2MP	Leica L	50,000	3840p	49	10	• •	3in	•	220	131	78	45	403g						
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	16MP	Leica L	12,500	1080p	195	5	• •	3.7in	•	400	134	69	33	384g						
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	24MP	Leica L	50,000	3840p	49	20	•	3.7in	•	250	134	69	33	399g						
Leica SL	£5600	4★	Leica's full-frame CSC has an astonishing viewfinder	24MP	Leica L	50,000	4096p	49	11	• •	3in	•	400	147	104	39	847g						
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	350	117.1	68.3	38.4	374g						
NEW Olympus PEN E-PL9	£650		Entry-level CSC with built-in flash and 4K video but no viewfinder option	16.1MP	Mic4/3	25,600	3840p	121	8.6	• •	3in	• •	350	117.1	68	39	380g						
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	320	119.5	83.1	46.7	342g						
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid-range CSC with simplified, easy-to-use interface	16.1MP	Mic4/3	25,600	3840p	121	8.6	• •	3in	• •	330	121.5	83.6	49.5	410g						
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	16MP	Mic4/3	25,600	1080p	• 81	10	• •	3in	•	750	123.7	85	44.5	469g						
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	20.3MP	Mic4/3	25,600	1080p	81	10	• •	3in	• •	330	124.8	72.1	37.3	427g						
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	20.4MP	Mic4/3	25,600	3840p	• 121	18	• •	3in	• •	440	134.1	90.9	68.9	574g						
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	16MP	Mic4/3	25,600	3840p	• 49	8	• •	3in	• •	360	124.9	86.2	77.4	410g						
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship CSC with in-body IS	20.3MP	Mic4/3	25,600	3840p	• 225	9	• •	3in	• •	890	136.9	97.3	91.6	658g						
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	16MP	Mic4/3	25,600	3840p	• 49	9	• •	3in	• •	330	128.4	89	74.3	505g						
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	16MP	Mic4/3	25,600	3840p	49	5.8	• •	3in	• •	210	106.5	64.6	33.3	269g						
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	16MP	Mic4/3	25,600	4096p	49	8	• •	3in	• •	290	122	70.6	43.9	426g						
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	20.3MP	Mic4/3	25,600	3840p	• 49	8	• •	3in	• •	330	133.2	78	63.1	487g						
NEW Panasonic Lumix GX9	£699		Compact body with tilting screen and viewfinder, and 5-axis stabilisation	20.3MP	Mic4/3	25,600	3840p	49	9	• •	3in	• •	900	124	72.1	46.8	450g						
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording	20.2MP	Mic4/3	25,600	4096p	• 225	12	• •	3.2in	• •	410	138.5	98.1	87.4	725g						
NEW Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi-aspect sensor	10.2MP	Mic4/3	204,800	4096p	• 225	11	• •	3.2in	• •	410	138.5	98.1	87.4	660g						
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	20.1MP	Sony E	16,000	1080p	• 25	3.5	• •	3in	•	420	110	63	36	296g						
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	24MP	Sony E	25,600	1080p	179	6	• •	3in	• •	400	110	63	36	283g						
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	24MP	Sony E	25,600	1080p	179	11	• •	3in	•	310	120	67	45	344g						
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	24.2MP	Sony E	51,200	3840p	• 425	11	• •	3in	•	350	120	66.9	48.8	404g						
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	24.2MP	Sony E	51,200	3840p	• 425	11	• •	3in	• •	350	120	66.9	53.3	453g						
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	24.3MP	Sony E	25,600	1080p	• 117	5	• •	3in	•	340	127	94	48	474g						
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	24.3MP	Sony E	25,600	1080p	• 117	5	• •	3in	•	350	126.9	95.7	59.7	556g						
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	36.4MP	Sony E	25,600	1080p	• 25	4	• •	3in	•	340	127	94	48	465g						
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	42.4MP	Sony E	102,400	3840p	• 399	5	• •	3in	•	290	126.9	95.7	60.3	625g						
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	42.4MP	Sony E	102,400	3840p	• 399	10	• •	3in	• •	650	126.9	95.6	73.7	657g						
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	12.2MP	Sony E	409,600	1080p	• 25	5	• •	3in	•	380	126.9	94.4	48.2	489g						
Sony Alpha 7S II	£2500	5★	A specialist camera for low-light shooting and 4K video	12.2MP	Sony E	409,600	3840p	• 169	5	• •	3in	• •	310	126.9	95.7	60.3	627g						
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	24.2MP	Sony E	204,800	3840p	• 693	20	• •	3in	• •	650	126.9	95.6	63	673g						

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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF	Nikon AF lenses driven from camera	DC	Nikon defocus-control portrait lenses	ED	Extra-low Dispersion elements	LD	Low-Dispersion glass	SP	Tamron's Super Performance range
AF-S	Nikon lenses with Silent Wave Motor	DC	Sigma's lenses for APS-C digital	EF	Canon's DSLR lenses for full frame	LM	Fujifilm Linear Motor	SSM	Sony Supersonic Motor lenses
AF-P	Nikon lenses with stepper motors	DG	Sigma's designation for full-frame lenses	EF-S	Canon lenses for APS-C sized sensors	MP-E	Canon's high-magnification macro lens	STF	Sony and Laowa Smooth Trans Focus
AL	Pentax lenses with aspheric elements	Di	Tamron lenses for full-frame sensors	EF-M	Canon's lenses for its mirrorless M range	OIS	Optical Image Stabilisation	STM	Canon lenses with stepper motor
APD	Fujifilm lenses with apodisation elements	Di-II	Tamron lenses designed for APS-C DSLRs	EX	Sigma's 'Excellent' range	OS	Sigma's Optically Stabilised lenses	TS-E	Canon Tilt-and-Shift lens
APO	Sigma Apochromatic lenses	DI-III	Tamron lenses for mirrorless cameras	FA	Pentax full-frame lenses	PC-E	Nikon tilt-and-shift lenses	UMC	Ultra Multi Coated
ASPH	Aspherical elements	DN	Sigma's lenses for mirrorless cameras	FE	Sony lenses for full-frame mirrorless	PF	Nikon Phase Fresnel optics	USD	Canon lenses with an Ultrasonic Motor
AT-X	Tokina's Advanced Technology Extra Pro	DO	Canon diffractive optical element lenses	G	Nikon lenses without an aperture ring	PRO	Tokina and Olympus Professional lenses	VC	Tamron's Vibration Compensation
AW	Pentax all-weather lenses	DT	Sony lenses for APS-C sized sensors	HSM	Sigma's Hypersonic Motor	PZD	Tamron Piezo Drive focus motor	VR	Nikon's Vibration Reduction feature
CS	Samyang lenses for APS-C cropped sensors	DX	Nikon's lenses for DX-format digital	IF	Internal Focusing	SAM	Sony Smooth Autofocus Motor	XR	Tamron Extra Refractive Index glass
D	Nikon lenses that communicate distance info	E	Nikon lenses with electronic apertures	IS	Canon's Image-Stabilised lenses	SDM	Pentax's Sonn Direct Drive Motor	WR	Weather Resistant
DA	Pentax lenses optimised for APS-C sized sensors	E	Sony lenses for APS-C mirrorless	L	Canon's 'Luxury' range of lenses	SMC	Pentax Super Multi Coating		

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT		DIMENSIONS
CANON DSLR							
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•		15 n/a 78.5 83 540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•		22 67 74.6 72 240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•		24 77 83.5 89.8 385g
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•	28 n/a 108 132 1180g	
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•	20 n/a 80 94 645g	
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•		35 72 81.6 87.5 575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•	28 82 88.5 111.6 635g	
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•	28 82 89.5 127.5 790g	
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•	28 77 82.6 112.8 615g	
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•	25 77 88.9 106.9 820g	
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•	28 77 83.5 96.8 500g	
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•		35 77 83.5 110.6 645g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation		•	25 58 69 75.2 205g	
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics		•	25 58 66.5 61.8 61.8	
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection		•	45 67 75.4 101 455g	
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work		•	39 67 76.6 96 480g	
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology		•	39 67 77.4 96 515g	
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection [for image stabilisation] and a useful 11x zoom range	•	•		45 72 78.6 102 595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•	25 72 77.5 70.6 405g	
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•	25 77 83.5 86.9 650g	
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•	20 58 68.4 55.7 280g	
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•	16 52 68.2 22.8 125g	
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•	21 82 88.5 106.9 780g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY							IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	DIMENSIONS	
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture								•						•	38	82	88.5	113	805g	
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs								•						•	38	77	83.4	93	600g	
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design								•						•	45	77	83.5	118	795g	
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography								•						•	40	77	83.4	104	525g	
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture								•						•	25	58	73.6	55.6	310g	
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element								•						•	30	52	67.4	42.5	185g	
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture								•						•	70	77	92	184	1670g	
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting								•						13	49	69.2	55.8	190g		
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system								•						•	24	67	62.6	77.9	335g	
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up								•						•	28	72	80.4	104.4	760g	
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting								•						30	52	68.2	22.8	130g		
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography								•						•	40	72	81	90.1	645g	
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture								•						•	45	72	85.8	65.5	580g	
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though								•						•	45	58	73.8	50.5	290g	
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor								•						•	35	49	69.2	39.3	130g	
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8								•						•	27	77	86.9	114.9	945g	
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies								•						110	58	70	111.2	375g		
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing								•						20	52	73	69.8	335g		
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories								•						•	24	58	81	98	710g	
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements								•						•	150	77	84.6	193.6	1310g	
EF 70-200mm f/2.8 L IS USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing								•						•	120	77	88.8	199	1490g	
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available								•						•	120	67	76	172	705g	
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer								•						•	120	67	76	172	760g	
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided								•						•	150	58	76	143	630g	
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus								•						•	120	67	80	145.5	710g	
EF 70-300mm f/4.5-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell								•						•	120	67	89	143	1050g	
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation								•						•	140	58	82.4	99.9	720g	
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM								•						•	150	58	71	122	480g	
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though								•						•	150	58	71	122	480g	
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control								•						•	95	72	91.5	84.0	1025g	
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation								•						•	85	77	88.6	105.4	950g	
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM								•						•	85	58	75	71.5	425g	
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements								•						•	50	58	73.6	88	565g	
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8								•						•	39	77	86.9	116.5	915g	
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits								•						•	90	58	75	73.5	460g	
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)								•						•	31	58	79	119	600g	
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic								•						•	30	67	77.7	123	625g	
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements								•						•	98	77	94	193	1640g	
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture								•						•	90	72	82.5	112	750g	
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification								•						•	49	82	88.5	139.1	1110g	
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology								•						•	48	72	82.5	186.6	1090g	
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic								•						•	150	72	83.2	136.2	765g	
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects								•						•	150	77	90	221	1190g	
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood								•						•	350	77	90	256.5	1250g	

Nikon DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm								•						•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics								•						22	72	77	73	230g	
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22								•						24	77	82.5	87	460g	
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass								•						14	n/a	63	62.5	300g	
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer								•						30	77	82.5	90	485g	
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality								•						•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration								•						•	28	n/a	98	131.5	970g
16mm f/2.8 AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance								•						•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout								•						•	28	77	82.5	125	685g
16-80mm f/2.8-4 ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs								•						•	35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating								•						•	38	67	72	85	485g
17-55mm f/2.8 G ED IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs								•						•	36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs								•						•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens								•						•	28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability								•						•	28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens								•						•	25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction								•						•	25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction								•						n/a	67	76	89	420g	
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder								•						45					

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT			DIMENSIONS							
								IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHS	Nikon	PENTAX	SIGMA	FULL FRAME
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•		•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•		•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•		•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•		•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•		•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•		•	23	72	77.5	83	355g
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•		•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•		•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•		•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•		•	38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•		•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					•		•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•		•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•		•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•		•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•		•	30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•		•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•		•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•		•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•		•	20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•		•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•		•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•		•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•		•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•		•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•		•	110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•		•	110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•		•	140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•		•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•		•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•		•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•		•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•		•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•		•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•		•	1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•		•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•		•	110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•		•	110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6 ED VR, focusing is excellent at tracking fast-moving subjects	•				•		•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•		•	28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•		•	85	77	86.5	84	595g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•		•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•		•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•		•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•		•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•		•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•		•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•		•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•		•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•		•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•		•	140	77	89	147.5	755g

LAOWA DSLR

12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion	•	•	•	•	•	18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A	•	•	•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	•	•	•	•	•	18.5	62	95	70	503g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh	•	•	•	•	•	90	67	98.9	76	745g

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT			DIMENSIONS												
							IMAGE STABILISATION	SONY ALPHA	CANON	FUJIFILM	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
PENTAX DSLR																			
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus				•							14	n/a	71.5	68	320g	
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom				•							30	77	83.5	87.5	430g	
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements				•							18	49	39.5	63	212g	
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood				•		•					28	n/a	98.5	143.5	1040g	
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)				•							30	77	98.5	84	600g	
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh				•							35	72	78	94	488g	
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system				•							28	67	75	93.5	485g	
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm				•							30	58	71	41	158g	
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating				•							25	52	68.5	67.5	230g	
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens				•							40	62	73	76	405g	
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements				•							49	62	76	89	453g	
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant				•							28	55	68.5	71	283g	
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing				•							20	49	63	25	140g	
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting				•		•					38	82	109.5	88.5	787g	
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8				•		•					50	62	73	86.5	440g	
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye				•		•					30	58	68.5	65	345g	
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g				•		•					30	49	64	44.5	214g	
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use				•		•					14	49	46.5	63	215g	
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners				•		•					30	49	63	45	124g	
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system				•		•					40	49	63	15	90g	
DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens				•		•					40	n/a	62.9	9	52g	
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating				•		•					45	49	27	64	155g	
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format				•		•					45	49	63.5	38	220g	
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits				•		•					45	52	38.5	63	122g	
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism				•		•					19	49	60	67.5	265g	
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects				•		•					100	67	76.5	136	765g	
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating				•							n/a	49	69	79.5	285g	
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly				•		•					45	58	70.5	66	375g	
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor				•		•					95	58	76.5	89	442g	
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system				•		•					140	58	71	111.5	466g	
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing				•		•					110	67	147.5	82	1040g	
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating				•		•					70	49	63	26	130g	
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition				•		•					120	77	91.5	203	1755g	
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'				•		•					70	49	48	64	270g	
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage				•		•					30	49	65	80.5	340g	
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images				•		•					200	86	241.5	95	2000g	
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside				•		•					120	77	83	134	825g	
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass				•		•					140	77	83	184	1070g	
SAMYANG DSLR																			
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•					30	n/a	75	77.8	417g	
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•					24	n/a	86	77	580g	
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•					20	n/a	77.3	70.2	500g	
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture		•									28	n/a	95	109.4	791g	
NEW AF 14mm f/2.8 EF	£649		Samyang's first autofocus SLR lens, featuring weather-sealed construction		•									20	n/a	90.5	95.6	485g	
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•					28	n/a	94	87	552g	
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•					20	n/a	89.4	83	583g	
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•					20	77	83	113.2	520g	
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•					25	77	95	116	680g	
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•					20	82	86	110.5	680g	
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•					30	77	83	111	660g	
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•					45	77	74.7	81.6	575g	
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture		•									80	86	93	98.4	1050g	
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•					100	72	78	72.2	513g	
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a close-up true Macro lens		•	•	•	•	•					30	67	72.5	123.1	720g	
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•					80	77	82	122	830g	

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHS	Nikon	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder		•	•	•	•	•	•	13	n/a	76	77.8	470g	
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass		•	•	•	•	•	•	13	n/a	73.5	68.6	400g	
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•	•	•	•	•	24	72	75	105.7	555g	
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens		•	•	•	•	•	•	13	n/a	75.8	83	475g	
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•	•	•	•	•	24	82	87.3	88.2	520g	
12-24mm f/4 DG HSM A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery		•	•	•	•	•	•	24	n/a	101	132	1150g	
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts		•	•	•	•	•	•	28	n/a	87	120.2	670g	
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs		•	•	•	•	•	•	27	n/a	95.4	126	1170g	
NEW 14-24mm f/2.8 DG HSM A	TBC		Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction		•	•	•	•	•	•	26	n/a	96.4	135.1	1150g	
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•	•	•	•	•	15	n/a	73.5	65	370g	
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation		•	•	•	•	•	•	28	77	83.5	92	565g	
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range		•	•	•	•	•	•	22	72	79	82	470g	
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame		•	•	•	•	•	•	28	72	78	121	810g	
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better		•	•	•	•	•	•	45	45	79	100	610g	
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures		•	•	•	•	•	•	45	72	79	101	630g	
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras		•	•	•	•	•	•	35	62	73.5	88.6	470g	
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•	•	•	•	•	39	72	79	101.5	585g	
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens		•	•	•	•	•	•	27.6	n/a	90.7	129.8	950g	
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes		•	•	•	•	•	•	25	77	85	90.2	665g	
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range		•	•	•	•	•	•	28	82	87.6	122.7	940g	
24-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation		•	•	•	•	•	•	37	82	88	107.6	1020g	
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build		•	•	•	•	•	•	45	82	89	109	885g	
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•	•	•	•	•	30	62	63.3	74.2	435g	
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•	•	•	•	•	30	67	77	94	665g	
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•	•	•	•	•	40	77	85.4	100	815g	
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C format lens aims to cover the focal lengths of three prime lenses in one		•	•	•	•	•	•	37.4	82	93.5	170.7	1490g	
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters		•	•	•	•	•	•	180	95	104.4	219	1970g	
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite		•	•	•	•	•	•	140	77	86.4	197	1430g	
70-300mm f/4.5-6.3 APD DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•	•	•	•	•	95	58	76.6	122	550g	
70-300mm f/4.5-6.3 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•	•	•	•	•	95	58	76.6	122	545g	
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users		•	•	•	•	•	•	85	86	95	126	1130g	
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom		•	•	•	•	•	•	160	67	86.4	182.3	1160g	
105mm f/2.8 EX DG HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites		•	•	•	•	•	•	31.2	62	78	126.4	725g	
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•	•	•	•	•	150	105	124	291	3390g	
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs		•	•	•	•	•	•	87.5	82	91.4	114.9	1130g	
150mm f/2.8 EX DG HSM Macro APD	£999		A macro lens offering image stabilisation		•	•	•	•	•	•	38	72	79.6	150	950g	
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter		•	•	•	•	•	•	280	95	105	260.1	1930g	
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof		•	•	•	•	•	•	260	105	121	290.2	2860g	
180mm f/2.8 EX DG HSM Macro APD	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system		•	•	•	•	•	•	47	86	95	204	1640g	
300mm f/2.8 APD EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•	•	•	•	•	250	46	119	214.5	2400g	
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•						25	77	83	80.5	360g	
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						20	n/a	75	66.5	400g	
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		•						28	77	83	114	900g	
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•						100	72	81	88	577g	
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•						35	62	72	83	445g	
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•						40	62	72	83	470g	
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus		•	•					45	62	76	86	398g	
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•						45	62	75	86	440g	
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						25	72	78	53.5	285g	
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						19	72	78	76	555g	
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						34	77	83	111	955g	
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						38	67	77.5	94	565g	
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•						12	49	70	45	150g	
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						30	55	69	76	510g	
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•						23	55	70	52	170g	
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•						34	49	70	45	170g	
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						45	55	65.5	43	220g	
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						45	72	81	71.5	518g	
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						20	55	71.5	60	295g	
55-200mm f/4.5-6.3 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor		•						95	55	71.5	85	305g	
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•						140	62	77	116.5	460g	
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						120	77	87	196.5	1340g	
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						120	62	82.5	135.5	760g	
70-400mm f/4.5-6.3 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						150	77	95	196	1500g	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm	•	•	•	•				24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•	•	•	•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	•	•	•			•	28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•	•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8	•	•	•	•			•	27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•	•	•	•			•	29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•	•			•	49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•	•			•	49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	•	•	•	•			•	45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•	•			•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•	•	•	•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm	•	•	•	•			•	33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•	•	•	•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•	•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•	•	•			•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio	•	•	•	•			•	23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal	•	•	•	•			•	95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•	•			•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•	•	•	•			•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•	•	•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs	•	•	•	•			•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•	•			•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images	•	•	•	•			•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£679		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•	•			•	30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	£789		Relatively compact and lightweight telephoto zoom with moisture-resistant construction	•	•	•	•			•	150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•	•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•	•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens	•	•	•	•			•	47	72	84.8	165.7	920g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	•	•	•	•			•	14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance	•	•	•	•			•	30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance	•	•	•	•			•	28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs	•	•	•	•			•	25	77	84	106	725g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light	•	•	•	•			•	28	82	89	90	600g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras	•	•	•	•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	•	•	•	•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture	•	•	•	•			•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•	•	•	•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic	•	•	•	•			•	30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design	•	•	•	•	•	•	•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups	•	•	•	•	•	•	•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion	•	•	•	•	•	•	•	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction	•	•	•	•	•	•	•	25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture	•	•	•	•	•	•	•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only	•	•	•	•	•	•	•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential	•	•	•	•	•	•	•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects	•	•	•	•	•	•	•	30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction	•	•	•	•	•	•	•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime	•	•	•	•	•	•	•	30	58	77	83	702g
50mm f/1.4 Planar T*	£659		Classic double-Gauss design manual focus standard prime for full-frame SLRs	•	•	•	•	•	•	•	45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience	•	•	•	•	•	•	•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics	•	•	•	•	•	•	•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects	•	•	•	•	•	•	•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture	•	•	•	•	•	•	•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction	•	•	•	•	•	•	•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography	•	•	•	•	•	•	•	80	77	129	132	1123g

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4/THIRDS	SONY E	Nikon F	FUJI X MOUNT	LEICA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	•	•							15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating	•								24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag	•								18	58	65	58.4	235g
NEW XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•								13	52	62.6	44.2	135g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users	•								15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•								30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance	•								60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture	•								18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•								45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•								18	56	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture	•								28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens	•								22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens	•								60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens	•								28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match	•								35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits	•								39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•								100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•								110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•								110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value	•								70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur	•								70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification	•								26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•								25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh	•								60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•								175	77	94.8	210.5	1375g
LAOWA CSC																
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control	•								12	46	50	55	170g
NEW 15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion	•								15	72	66	82	500g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system	•								20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless	•								45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus	•								30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs	•								30	52	63.5	38.1	153g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range	•								30	82	88	138	1140g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality	•								30	60	70	77	428g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime	•								60	82	88	124	1065g
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality	•								100	60	68	110	500g
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification	•								16	60	68	89	320g
NEW 75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL	•								50	67	73	102	720g
90-280mm f/2.8-4 APO-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range	•								60	82	88	238	1850g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof	•								20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof	•								12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms	•								25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view	•								20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system	•								20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8	•								20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom	•								20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•								15	72	77.5	116.5	561g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens	•								25	37	56.5	50	112g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT					DIMENSIONS				
				IMAGE STABILISATION	CANON M	NIKON 1	SONY	FUJI X MOUNT	LICELA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		•					20	37	60.6	22.5
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance		•					50	58	63.5	83
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing		•					30	n/a	56	9
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work		•					20	62	68.2	87
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		•					25	46	57	35
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics		•					20	37	57	22
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness		•					30	62	70	87
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		•					25	46	57.8	42
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		•					9.5	46	57	60
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class		•					70	72	79.4	160
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		•					90	58	63.5	83
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics		•					50	62	70	84.9
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		•					50	37	56	46
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		•					19	46	56	82
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		•					90	58	69	117
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots		•					84	58	64	50.5g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	•					140	77	92.5	227

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•					25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera							10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freeze proof ultra-wideangle zoom with premium optics		•					23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		•					20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•					20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•					25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•					25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•					20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction		•					20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		•					18	46	55.5	20.5	55g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•					20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•					30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•	•					30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•					20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options		•					20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds		•					25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica		•					30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images		•					10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera		•					90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•					85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•	•					85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture		•					50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•					37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•					15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•					90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens		•					90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS		•					100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS		•					100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support		•					103	72	83	171.5	985g
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box		•					115	77	87.5	174	1245g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting		•					9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	•	•	•				30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	•	•	•				20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras		•					20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor	•	•	•				28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	•	•	•				38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF		•					30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs		•					35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	•	•	•				50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs		•					45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	•	•	•				90	58	73.7	64.5	320g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON F	FUJI X-MOUNT	LEICA L	FULL FRAME	MIN. FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
SIGMA CSC																	
16mm f/1.4 DC DN C	£450		Large-aperture wideangle lens with dustproof and splashproof design		•	•						25	67	72.2	92.3	405g	
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens		•	•						20	46	60.8	45.7	150g	
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		•	•						30	52	64.8	73	140g	
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line		•	•						30	46	60.8	40.5	140g	
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body		•	•						50	46	60.8	55.5	190g	
SONY CSC																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•	•							25	62	70	63.5	225g	
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics		•							28	n/a	87	117.4	565g	
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus		•							24	49	62	22.5	67g	
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction		•							28	82	88.5	121.6	680g	
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•	•							28	72	78	98.5	518g	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•	•							25	40.5	64.7	29.9	116g	
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•	•							35	55	66.6	75	308g	
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•	•							25	49	62	60	194g	
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•	•							45	72	78	110	427g	
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	•	•							40	95	110	167.5	1105g	
NEW E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	•	•							45	55	67.2	88	325g	
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•	•							50	62	68	98	460g	
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•	•							30	67	93.2	99	649g	
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras		•							20	49	62.6	20.4	69g	
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies		•							16	49	63	65.6	225g	
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results		•							38	82	87.6	136	886g	
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•	•							40	67	73	94.5	426g	
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	•	•							38	77	83.4	113.3	663g	
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•	•							50	72	80.5	118.5	780g	
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	•	•							29	49	64	60	200g	
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•	•							30	55	72.5	83	295g	
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	•	•							95	95	162.5	105	1215g	
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras		•							9	49	62	55.5	138g	
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	•	•							30	72	73	94.5	630g	
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•	•							30	49	62.2	45	155g	
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	•	•							35	49	61.5	36.5	120g	
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•	•							39	49	62	62	202g	
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy	•	•							45	72	83.5	108	778g	
FE 50mm f/1.8 OSS	£240	4★	Features a new optical design with a single aspherical element	•	•							45	49	68.6	59.5	186g	
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing	•	•							16	55	70.8	71	236g	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	•	•							50	49	64.4	70.5	281g	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•	•							100	49	63.8	108	345g	
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•	•							100	72	80	175	840g	
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•	•							100	72	80	175	840g	
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•	•							90	72	84	143.5	854g	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction	•	•							80	67	78	82	371g	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens	•	•							80	77	89.5	107.5	820g	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•	•							28	62	79	130.5	602g	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•	•							57	72	85.2	118.1	700g	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•	•							98	77	93.9	205	1395g	
TAMRON CSC																	
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras		•	•						50	52	63.5	80.4	285g	
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•	•						50	62	68	96.7	460g	
TOKINA CSC																	
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring		•	•						28	62	69	81.5	490g	
ZEISS CSC																	
Tout 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance	•	•	•						18	67	82	68	270g	
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony	•	•	•						25	77	78	95	330g	
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras	•	•	•						25	52	62	72	394g	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality	•	•	•						20	67	81	92	355g	
NEW Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricy compact manual focus prime, with absolutely stunning optics	•	•	•						25	52	62	69.5	375g	
Tout 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras	•	•	•						23	52	72	76	200g	
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users	•	•	•						30	52	62	59	340g	
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users	•	•	•						45	52	62	59	320g	
Tout 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens	•	•	•						15	52	75	91	290g	
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•	•	•						80	67	78	105	475g	
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series	•	•	•						80	52	62.5	108	594g	
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•	•	•						87	67	84	120	614g	

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Nikon 28mm 2.8 AF	MINT	£135.00
Nikon 35mm 2.8 AF "D"	MINT	£195.00
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Nikon 50mm 1.8 "AF-D"	MINT BOXED	£89.00
Nikon 50mm 2.8 AF D MICRO NIKKOR	MINT BOXED	£299.00
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Nikon 18 - 70mm 3.5/4.5 "G" ED AF-S VR LEN	MINT	£125.00
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Nikon 28 - 200mm 3.5/5.6 AF D	EXC++	£125.00
Nikon 35 - 70mm 3.5/4.5 AF A LEN	EXC++	£49.00
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16mm F1.4 R WR.....	Mint- £579	EOS 5D Body + BG-E11 Grip.....	Mint- £2,249 - £2,259	EOS 5DS Body Only	E+ / £2,099 - £2,149	70-300mm F4.5-5.6 G SSM	E+ £399
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18-55mm F2.8-4 R LM OIS XF.....	E++ £289 - £349	EOS 60D Body + BG-E13 Grip.....	E+ / £2389	EOS 60D Body Only	E+ / £2389	75-300mm F4.5-5.6 AF Minolta.....	E+ / Mint- £69 - £79
27mm F2.8 XF.....	E++ £219	EOS 600D Body Only	Mint- £239	21mm F2.8 M Black	Exc / E+ £899 - £939	75-300mm F4.5-5.6 AF Minolta	E+ / E++ £39 - £49
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50-140mm F2.8 WR OIS XF.....	Mint- £1,049	EOS 6D Body Only	E+ £699	24mm F1.4 Asph M Black	Mint- £3,389	85mm F1.4 ZA	E+ / Mint- £699 - £789
50-230mm F4.5-6.7 OIS XC - Black	E++ £239	EOS 700D Body Only	E+ / £299	24mm F2.8 M Black	Exc / E+ £899 - £1,099	100-300mm F4.5-5.6 AF Minolta... E+ / E++ £69 - £89	
50mm F2.8 Macro Touit - Zeiss	E++ £549	EOS 70D Body Only	E+ / £499	24mm F3.8 Asph M Black	Mint- £1,199	100mm F2.8 AF Macro Minolta.....	E+ £169
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12-50mm F3.5-6.3 ED M.Zuiko	E++ £139	D3 Body Only	E+ / E++ £749 - £799	65mm F3.5 Elmar	E+ / Mint- £179 - £349	65mm F2 Apo M Black 6bit	E+ £1,699
12-50mm F3.5-6.3 M.Zuiko	Mint- £139	D300 + MB-D10 Grip	E+ / £229	75mm F2 Apo M Black 6bit	Mint- £999	75mm F2.4 M Black 6bit + Hood	E+ £1,699
12mm F2 ED M.Zuiko	E+ / £429	D300 Body Only	E+ / £199	75mm F2.4 M Black 6bit	E+ £549	75mm F2.4 M Black 6bit	E+ £549
14-42mm F3.5-5.6 EZ M.Zuiko	Mint- / Mint £139 - £159	D300S Body Only	E+ / £199	90mm F2 Apo M Black 6bit	E+ / E++ £1,649 - £1,799	90mm F2 Apo M Black 6bit	E+ / E++ £1,649 - £1,799
14-42mm F3.5-5.6 M.Zuiko II R	E++ £75 - £79	D3S Body Only	As Seen £69	90mm F2 Black	E+ / £499	90mm F2 Black	E+ / £499
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17mm F2.8 Macro Touit - Zeiss	E++ £549	D40X Body Only	Unknown / E+ £49 - £59	90mm F2 M Black	E+ / E++ £749 - £949	90mm F2 M Black	E+ / E++ £749 - £949
25mm F1.8 M.Zuiko - Silver	Mint- £219	D4S Body Only	E+ / £3,149 - £3,249	90mm F2.5 M Black 6bit	E+ / £749	90mm F2.5 M Black 6bit	E+ / £749
40-150mm F2.8 M.Zuiko Pro	E++ / Mint- £879 - £949	D500 Body Only	E+ / £1,449	90mm F2.8 M Black	Exc / E+ £499 - £799	90mm F2.8 M Chrome	E+ / £999
40-150mm F4.5-6.0 R ED M.Zuiko	E++ / £99	D500 Body Only	E+ / £89	90mm F4 Macro M Set 6bit	E+ / £1,779	90mm F4 Macro M Set 6bit	E+ / £1,779
45mm F1.8 M.Zuiko	E+ / £149	D600 Body Only	E+ / £649	90mm F4.2 ZF2	As Seen £25	90mm F4.2 ZF2	As Seen £25
75mm F1.8 ED Black M.Zuiko	Mint- £499 - £519	D610 Body Only	Mint- £799	95mm F2.8 ZF2	E+ £1,699	95mm F2.8 ZF2	E+ £1,699
75mm F1.8 ED Silver M.Zuiko	Mint- £519	D70S Body Only	E+ / E++ £949 - £1,149	100mm F2 Apo ZF2	E+ / £1,699	100mm F2 Apo ZF2	E+ / £1,699
Panasonic 7-14mm F4 G Vario	E++ £529 - £549	D750 Body Only	E+ / E++ £949 - £1,149	100mm F2.8 ZF2	E+ / £1,699	100mm F2.8 ZF2	E+ / £1,699
12-35mm F2.8 G X Vario OIS	E+ / £469	D80 Body Only	E+ / £99 - £119	105mm F2.8 ZF2	E+ / £1,699	105mm F2.8 ZF2	E+ / £1,699
12-60mm F3.5-5.6 G Vario OIS	Mint- £259	D800 Body Only	E+ / E++ £999 - £1,049	110mm F2.8 ZF2	E+ / £1,699	110mm F2.8 ZF2	E+ / £1,699
14-42mm F3.5-5.6 Asph OIS	E+ £69	D800E Body Only	E+ / £049	115mm F2.8 ZF2	E+ / £1,699	115mm F2.8 ZF2	E+ / £1,699
14-45mm F3.5-5.6 ASPH G Vario	E+ / £129	D810 Body Only	E+ / E++ £1,499 - £1,689	120mm F2.8 ZF2	E+ / £1,699	120mm F2.8 ZF2	E+ / £1,699
14mm F2.5 Asph	E+ / £109	D90 Body Only	E+ / E++ £139	125mm F2.8 ZF2	E+ / £1,699	125mm F2.8 ZF2	E+ / £1,699
35-100mm F2.8 G X OIS Vario	E++ £589 - £599	Olympus E520 + 14-42mm + 40-150mm	E++ £169	130mm F2.8 ZF2	E+ / £1,699	130mm F2.8 ZF2	E+ / £1,699
35-100mm F2.8 II G X Vario Power OIS	Mint- £699	E510 + 18-180mm	E+ / £249	135mm F2.8 ZF2	E+ / £1,699	135mm F2.8 ZF2	E+ / £1,699
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Sony E-Mount Lenses

24-70mm F4 FE ZA OSS	E+ / E++ £549 - £669	Sony A900 Body Only	E++ £479	SL Chrome Body Only	E+ / E++ £149 - £179	15mm F2.8 ZF2	Unused £1,889
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28-70mm F3.5-5.6 FE OSS	Mint- £219	A33 Body Only	E+ / £299	8R Chrome Body Only	E+ / E++ £319 - £349	25mm F2.8 ZF2	E+ / £449
35mm F2.8 FE ZA	E+ / £499	A35 + 18-55mm	E+ / £179	R7 Chrome Body Only	E+ / £299	25mm F2.8 ZF2	E+ / £449
50mm F2.8 ASF FE ZA	Mint- £199	A350 + 18-70mm	E+ / £159	R6.2 Black Body Only	E+ / £299	50mm F1.4 ZF	E+ / £349
50mm FE F1.4 ZA Planar T*	Mint- £149	A200 Body Only	E+ / £129	R6 Chrome Body Only	E+ / £299	50mm F2 ZF2 Macro	E+ / £749
70-200mm F4 G OSS FE	Mint- £949	Hasselblad V	903SWC + Finder	R6 MOT Black Body Only	E+ / £299	85mm F2.2 Petzval Art Lomography	E+ / £1,349
85mm F1.4 FE GM	Mint- £1,249	903WC + Finder	E+ / £2,399	100mm F2 Apo ZF2	E+ / £1,049	Mint- £199 - £349	Unused £1,889
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X-Pro1 Body Only	E+ / £249	A3000 Body Only	E+ £199	SL2 MOT Black Body Only	E+ £389	12-24mm F4.5 G AFS ED	E++ £799
X-E3 Silver Body Only	Mint- £669	A33 Body Only	E+ / £299	15mm F3.5 ROM	E+ / £2,399	14mm F2.8 AFD	E+ / £749
X-T1 Body + Vertical Grip	E++ £489 - £499	A35 + 18-55mm	E+ / £179	19mm F2.8 ROM	E+ / £1,899	16-35mm F4 G AFS ED VR	E+ / £729
X-T1 Body Only - Black	E+ / £419	A350 + 18-70mm	E+ / £159	21-35mm F3.5-4 Asph ROM	Mint- £1,599	16-35mm F5.5-6 G AF VR ED	E+ / £259
X-T1 Graphite Body Only	E+ / £479	A200 Body Only	E+ / £129	24mm F2.8 R 3cam	E+ / £349	18-55mm F3.5-5.6 G AF VR ED	E+ / £249
X-E1 Black Body Only	E+ / £199	50mm F2.8 FE ZA	As Seen £499	24mm F2.8 ROM	E+ / £399	18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £259

Olympus Pen-F Black Body + ECG-4 Grip	E+ / £719	Super Wide C Complete	Exc / E+ £849	28mm F2.8 ROM	E+ / £349	18-55mm F3.5-5.6 G AF-P DX	Mint- £79 - £79
Pen-F Black Body Only	E+ / £699	SWCM Complete	Exc / E+ £1,449 - £1,499	35mm F4 PA Rilenz Schneider	E+ / £349	18-55mm F3.5-5.6 G AF-S G ED VR II	Mint- £89
E-M1 Black Body + HLD-7 Grip	E+ / E++ £379 - £379	205TC Body + WLF + Back	E+ / £2,499	50mm F2 ROM	E+ / £549	18-70mm F3.5-5.6 G AF ED DX	Unknown / E+ / £39 - £75
E-M1 Black Body Only	E+ / E++ £379 - £379	503CX Chroma Body + Mag	E+ / £549	60mm F2.8 Macro ROM	E+ / £799	20-35mm F2.8 ATX Pro Tokina	E++ £269
E-M1 Silver Body + HLD-7 Grip	E+ / £479	503CX Complete + PM5 Prism	E+ / £1,199	80mm F1.4 R 3cam	E+ / £699	24-120mm F3.5-5.6 ED AF ED	E+ / E++ £129 - £149
E-M5 Silver Body Only	E+ / £229	553ELX Black Body Only	E+ / £399	80mm F1.4 R 3cam	E+ / £1,589 - £1,699	24-70mm F2.8 E AF VR ED	E+ / £1,449
E-M10 III Body Only - Silver	Mint- £499	553ELX Chrome Body Only	E+ / £299 - £359	180mm F2.8 R 3cam	E+ / £2,299	28-100mm F3.5-5.6 AF G ED	E+ / £39 - £49
E-P2 Black Body + 14-42mm	E+ / £139	500CM Gold Edition	Unused £3,999	180mm F2.8 R 3cam	E+ / £2,299	28-100mm F3.5-5.6 AF G ED	E+ / £39 - £49
E-P3 Body Only - Black	E+ / £89	501CM Complete	E+ / £1,749	180mm F2.8 ROM	E+ / £349	28-70mm F3.5-5.6 AF G ED	E+ / £19 - £19
E-PL3 Body Only	E+ / £79	30mm F3.5 CF Fisheye	E+ / £1,499	180mm F2.8 ROM	E+ / £349	28-85mm F2.8-4 AF AF	E+ / £219

Panasonic GH5 Body Only	E+ / Mint- £1,449	250mm F5.6 Chrome	Exc / E+ £99 - £1,499	16-50mm F2.8 DSSM	E+ / E++ £289 - £299	24-85mm F2.8-4 AF	E+ / £219
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G6 Body Only	E+ / £199	2x E Converter	E++ / Mint- £239	16-50mm F2.8 DSSM	E+ / E++ £289 - £299	24-85mm F2.8 AF	E+ / £219
GF-3 Black Body	E+ / E++ £69 - £79	Extension Tube 8	Exc / E+ £20 - £29	16-80mm F3.5-5.6 ZA	E+ / £249	24-85mm F2.8 AF	E+ / £219
GF-5 Body Only	E+ / £79	Extension Tube 16	E+ / E++ £65 - £75	16-80mm F2.8 Fish eye	E+ / £249	24-85mm F2.8 AF	E+ / £219
Extension Tube 21		Extension Tube 16E	E+ / E++ £20 - £25	16-70mm F2.8 Di VC USD Tamron	Mint- £449	24-85mm F2.8 AF	E+ / £219
Extension Tube 32		Extension Tube 21	E+ / £20 - £25	16-75mm F2.8 D Minolta	E+ / £149	24-85mm F2.8 AF	E+ / £219
Extension Tube 55		Extension Tube 32	E+ / £25	16-80mm F3.5-5.6 AF Minolta	Exc / E+ £9 - £39	24-80mm F3.5-5.6 AF Minolta	E+ / £219
Extension Tube 56E		Extension Tube 55	E+ / £25	16-80mm F3.5-5.6 AF Minolta	Exc / E+ £9 - £39	24-80mm F3.5-5.6 AF Minolta	E+ / £219
NC2 Prism		Extension Tube 56E	E+ / £29	16-80mm F3.5-5.6 AF Minolta	Exc / E+ £15 - £25	24-80mm F3.5-5.6 AF Minolta	E+ / £219
PM45 Prism		Extension Tube 56E	E+ / £29	16-80mm F3.5-5.6 AF Minolta	Exc / E+ £15 - £25	24-80mm F3.5-5.6 AF Minolta	E+ / £219
PM5 Prism		PM45 Prism	E+ / E++ £169 - £199	16-80mm F3.5-5.6 AF Minolta	E+ / £249	24-80mm F3	

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24-105mm F4 DG OS HSM	Mint- £449		
24-60mm F2.8 EX DG	E+ £239		
50mm F1.4 EX DG	E+ / Mint- £219 - £229		
50mm F2.8 AF Macro	E+ £99		
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Nikon Manual

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FE Black Body Only	E+ £169	300mm F4 Takumar	As Seen / Exc £99 - £179
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EM Body Only	Exc / E+ £25 - £39		
FS + 50mm F2	E+ £499		
FTN Chrome + 50mm F2 AI	E+ £129		
FTN Chrome + 50mm F2 Non AI	E+ £89		
8mm F4 Fisheye Sigma	E+ £229		
8mm F8 Fisheye	Exc £299		
20mm F2.8 AIS	E+ £399		
20mm F3.5 AIS	E+ £189		
24mm F2 AIS	E+ £289		
28mm F2.8 AIS	E+ £59		
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50mm F1.2 AIS	E+ £379 - £399		
50mm F1.8 AI	Exc / E+ £39 - £69		
50mm F1.8 AIS	Exc / E+ £49 - £89		
55mm F2.8 AIS Micro	E+ £79		
55mm F3.5 AI Micro	Exc £49		
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PB5 Bellows + PS5 Slide Copier	E+ £179		
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28mm F2.8 Zuiko	Unknown £29	40mm F2 SL Asph Ultron Voigtlander	Mint- £229
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75-150mm F4 Zuiko	Exc £29		
80mm F4 Macro Zuiko	E+ £199		
85-250mm F5 Zuiko	E+ £99 - £129		
100-200mm F5 Zuiko	As Seen / E+ £59 - £99		
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D750 + 24-120mm £2379

Panasonic

GX80



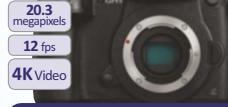
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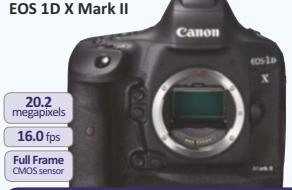


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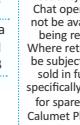
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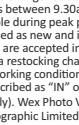
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95cm
120cm
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£62
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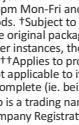
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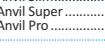
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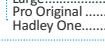
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EOS 1DX MKII, 5DMK4, 6D MKII, 80D, 77D**

Canon Virtual Kits Offer	Phone	EOS 77D + 18-135 STM	£1029	TS-E 17mm f4L	£1,949	85mm f1.8 USM	£349
3 Year Guarantee on L lens		EOS 750D + 18-55 STM	£599	TS-E 24mm f3.5 L II	£1,689	85mm f1.4L IS	£1,536
EOS 1DX II		8-15mm f4 L Fish-eye	£1199	TS-E 50mm f2.8 Macro	£2,499	100mm Macro f2.8	£459
EOS 5D Mk IV		10-18mm f4.5-5.6 IS	£229	TS-E 90mm f2.8 Macro	£2,499	100mm Mac f2.8L IS	£829
EOS 5Ds	£2,949	11-24mm f4 L	£2,699	TS-E 135mm f4L Macro	£2,499	300mm f4 L IS	£1,275
EOS 5DsR In Stock	£3,149	16-35mm f4 L IS	£969	70-200mm f2.8 L II	£1,895	300mm f2.8 L IS II	£5,799
7D MKII Body	£1,349	16-35mm f2.8 L III	£2,099	70-300mm f4.5-6.3 L IS	£1,099	400mm f4 DO IS II	£6,495
EOS 6D MKII In Stock	£1,699	17-40mm f4 L	£695	100-400mm L II	£1,895	400mm f2.8 L IS II	£9,499
EOS 80D In Stock	£949	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£7,999
EOS 80D + 18-55 IS STM	£1,029	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,849	35mm f2 IS	£469	800mm f5.6 L IS	£11,899
EOS 77D Body	£699	24-105mm f4L IS II	£995	35mm f1.4L II	£1,799	1.4x III £399 2xIII Extender	£399
EOS 77D + 18-55mm STM	£839	70-200mm f4L IS	£1,149	50mm f1.4	£349	600EX-II RT Speedlite	£529
		70-200mm f4L	£629	50mm f1.2L	£1,349		

Nikon Professional Dealer

Wanted Nikon in Part Exchange

UK STOCK UK STOCK UK STOCK UK STOCK

D5 - D850 - D750 - D810 - D500 - D7500 - D5600 - D3400 - LENSES - ACCESSORIES

NIKON PRO DEALER	D7200 body	£899	70-300mm f4.5-5.6 VR	£519	200mm f2 G ED VR II	£4,989
NEW D850 Body	D7200 + 18-105mm VR	£1149	80-400mm f4.5-5.6 AFD VR	£2,199	300mm f2.8 G VR II	£5,079
D5 Body	D3400 + AF-P 18-55 VR	£374	200-500mm f5.6 ED VR	£1,179	400mm f2.8 FL ED VR	£10,499
D500 Body	10-24mm f3.5-4.5 DX	£769	20mm f1.8 G	£679	500mm f4E FL ED VR	£8,699
D500 + 16-80mm f2.8-4 VR	14-24mm f2.8G	£1,599	24mm f1.4 G	£1,879	600mm f4E FL ED VR	£10,299
D810 Body	16-35mm f4 VR	£1,016	28mm f1.4 E	£1,999	800mm f5.6 FL VR+TC1.25	£15,299
D810 + 24-120mm f4	16-80mm f2.8E VR	£909	35mm f1.8 G	£459	PC 19mm f4E ED	£3,000
D810 + 24-70mm f2.8 VR	18-35mm f3.5-4.5	£659	35mm f1.4 G	£1,639	PC-E 24mm f3.5	£1,649
D810 + 14-24mm f2.8	18-140mm f3.5-5.6 VR	£479	50mm f1.8 G	£1,89	PC-E 45mm f2.8	£1,539
D750 Body	18-200mm f3.5-5.6 VR II	£659	50mm f1.4 G	£409	2x TC-20 E III Converter	£399
D750 + 24-120mm f4	18-300mm f3.5-5.6 VR DX	£889	58mm f1.4 G	£1,449	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£429	SB-500 Speedlight	£499
NEW D7500 Body	24-120mm f4 VR	£989	85mm f1.4 G	£1,399	SB-R1C1 Commander	£609
D7500 + 18-105mm VR	28-300mm f3.5-5.6 VR	£849	300mm f4E PF ED VR	£1,569	SU-800 Comander Unit	£339
D5600 + 18-140mm VR	70-200mm f4G ED VR	£1,149	105mm f2.8 G Micro VR	£769	UK STOCK UK STOCK	
D5600 + AF-P 18-55mm VR	70-200mm f2.8E FL VR	£2,299	105mm f1.4E ED	£1,849		

HASSELBLAD

New Hasselblad X1D-50C
Mirrorless camera - IN STOCK

New X1D-50C + 45mm £9,695
X1D + 45mm + 90mm £13,644
New X1D-50C body £8,388
XCD 90mm Lens £2,695
XCD 30mm Lens £3,588
H6D-50C Body set £12,960

See our Website for full list of Hasselblad lenses and accessories

ZEISS

Canon/Nikon Fit Lenses

OTUS 55mm f1.4 £7,79
OTUS 85mm f1.4 £3,199
OTUS 28mm f1.4 £3,495
OTUS 11-16mm f2.8 £1,150
15mm f2.8 Milvus £2,159
21mm f2.8 Milvus £1,395
25mm f2 £969
35mm f2 Milvus £939
50mm f1.4 Milvus £995
50mm f2 Milvus £1,395
85mm f1.4 Milvus £1,395
100mm f2 Milvus £1,395
135mm f2 Milvus £1,799
Zeiss Binoculars - 10 Year Warranty
8x32 Conquest HD £684
10x32 Conquest HD £724
8x42 Conquest HD £849
10x42 Conquest HD £875
8x42 Victory SF £891
10x42 Victory SF £1,949

Leica M10 + Free Battery

SL Body + 24-90mm

Monochrom (type 246) Black

T-L Body Black

T-L Body Silver

New CL Camera - Phone

Q Camera Black

D-Lux (type 109)

Leica Sofort Mint or White

24mm f1.4 Summilux M

24mm f3.8 Elmar M

2mm F2 Summicron M

50mm f2 Summicron M

New 28mm f2 and 28mm f2.8 Phone

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Leica SPORT OPTICS

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190XPRO4 £159 496RC2 £57

190CXP03 £299 498RC2 £79

190CXP04 £318 460MG £299

055XPRO3 £175 804RC2 £57

055CXP03 £344 MHXPRO-3W £109

055CXP04 £279 410 Gared £153

Befree Alu £135 MVH502AH £105

Befree Carbon £249 MVH500AH £122

SIGMA

Nikon/Canon Fit (3 Year warranty)

8-16mm f4.5-6.3 DC

17-50mm f2.8 DC OS

10-20mm f3.5 DC

12-24mm f4 Art

17-70mm f2.8-4 DC C

18-35mm f1.8 DC Art

18-250mm f3.5-6.3 DC

18-300mm f3.5-6.3 DC C

24-70mm f2.8 DC OS Art

24-105mm f4 DC Art

50-100mm f1.8 DC Art

70-200mm f2.8 DC OS

100-400mm f5.6-6.3 DG

150-600mm f5.6-6.3 DG C

18-35mm f1.4 DG Art

35mm f1.4 DG Art

50mm f1.4 DG Art

85mm f1.4 DG Art

135mm f1.4 DG Art

180mm f2.8 DG Art

240mm f2.8 DG Art

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20mm f/2.8 USM	£449.00	15-85mm f/3.5-5.6 IS	£609.00
24mm f/1.4L Mk II USM	£1,499.00	16-35mm f/2.8L II USM	£1,429.00
24mm f/2.8 IS USM	£479.00	16-35mm f/2.8L III USM	£1,869.00
28mm f/1.8 USM	£429.00	16-35mm f/4.0L IS USM	£899.00
28mm f/2.8 IS USM	£429.00	17-40mm f/4.0L USM	£649.00
35mm f/1.4L II USM	£1,799.00	17-55mm f/2.8 IS USM	£702.00
35mm f/2.0 IS USM	£465.00	18-135mm f/3.5-5.6 IS STM	£379.00
35mm f/2.8 Macro IS STM	£399.00	18-200mm f/3.5-5.6	£439.00
40mm f/2.8 STM	£189.00	24-70mm f/2.8L II USM	£1,567.00
50mm f/1.2 L USM	£1,272.00	24-70mm f/4.0L IS USM	£685.00
50mm f/1.4 USM	£349.00	24-105mm f/4L IS II USM	£699.00
50mm f/1.8 STM	£106.00	24-105mm f/3.5-5.6 IS STM	£366.00
60mm f/2.8 Macro	£379.00	28-300mm f/3.5-5.6L IS	£2,249.00
85mm f/1.2L II USM	£1,747.85	55-250mm f/4-5.6 IS STM	£269.00
85mm f/1.4L IS USM	£1,569.00	70-200mm f/2.8L IS II USM	£1,899.00
100mm f/2.8 USM Macro	£419.00	70-200mm f/2.8L USM	£1,249.00
100mm f/2.8L Macro IS USM	£799.00	70-200mm f/4.0L IS USM	£1,049.00
200mm f/2.8L USM/2	£699.00	70-200mm f/4.0L USM	£578.00
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8-15mm f/4L Fisheye USM	£1,119.00	70-300mm f/4.0-5.6L IS USM	£1,249.00
10-18mm IS STM	£199.00	100-400mm L IS USM II	£1,789.00
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AF-S 14-24mm f/2.8G ED

AF-S 16-80mm f/2.8-4E VR

AF-S Nikkor 24mm f/1.4G

AF-S 18-35mm f/3.5-5.6G

AF-S 35mm f/1.8G ED

AF-S 35mm f/1.8G DX

AF-S 40mm f/2.8G ED

AF-S 50mm f/1.4G

AF-D 50mm f/1.8

AF-S 50mm f/1.8G

AF-D 60mm f/2.8 Micro

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Body only £569.00*

+18-50mm
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Body only £5,499.00

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UK DEADLINE: 1 MAY 2018

AP has teamed up with Photocrowd to host the contest, so to enter the competition, simply go to www.photocrowd.com/maestrouk. The top three winners will be chosen by the *Amateur Photographer* team and the results will be published in a June issue of AP. The first prize winner will win a print subscription to AP and will also go forward to the International round of the contest.

INTERNATIONAL JUDGING:

JUNE 2018

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's general meeting in June 2018. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 31 August 2018.

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Final Analysis

Roger Hicks considers...

'Boys fishing in a bayou, Schriever, LA, 1940, by Marion Post

Some pictures jump out and grab you, and it takes a little while to understand why. Obviously the extremely dramatic lighting plays a large part here, but the straw hats, dungarees, bare feet and fishing pole are important, too. They are the stuff of a thousand saccharine pictures in which modern kids are dressed up as poverty-stricken urchins from the 1930s and 1940s, photographed in black & white, and then hand coloured. The photographs, that is, not the kids.

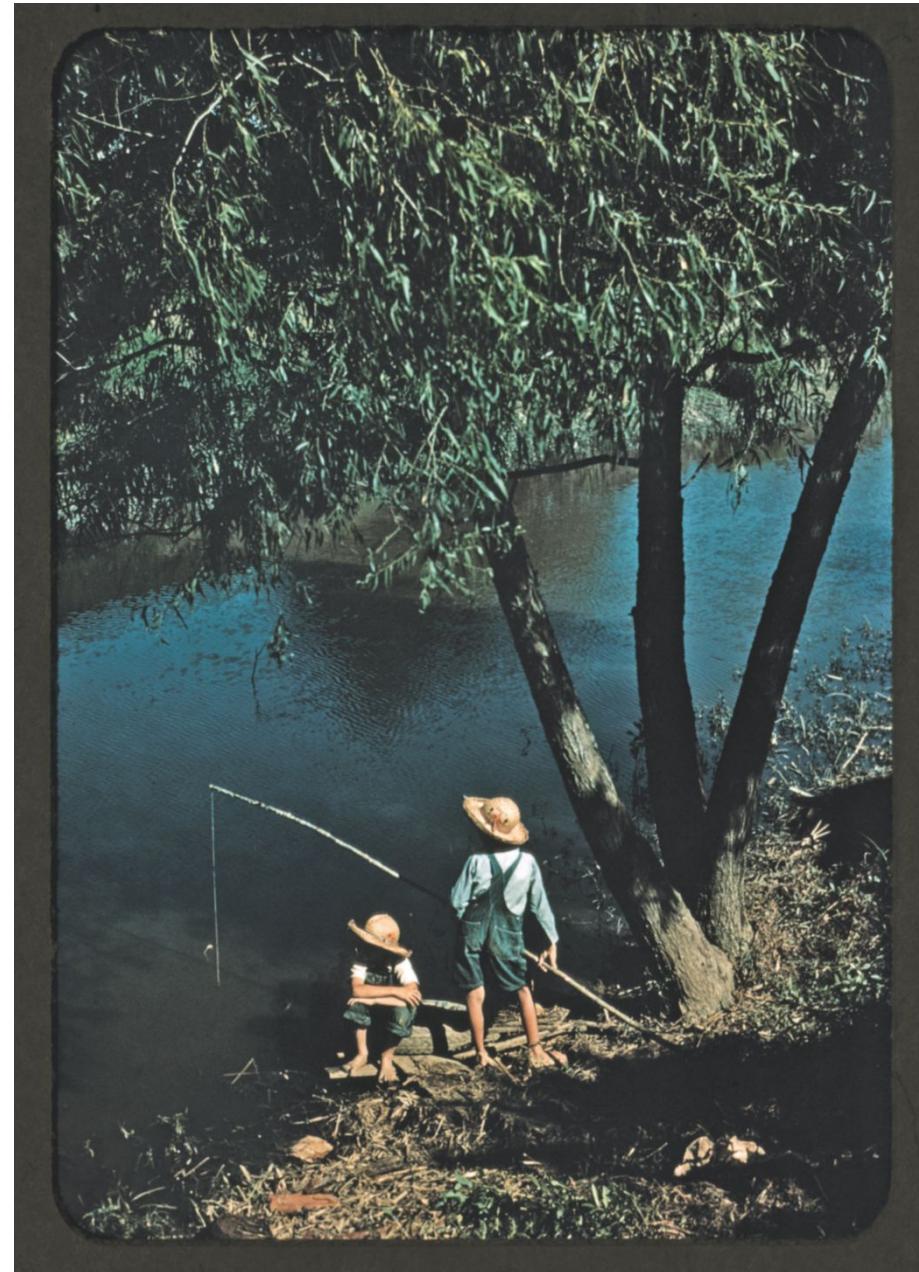
Now, I do not want to imply for a moment that the children were not enjoying themselves. I can remember only too well what it was like to be a very lightly supervised child myself, exploring Malta with my brother. It was great. But what are we really looking at here?

Well, first, obviously, at kids enjoying themselves. But also at rural poverty, or at something that was probably uncomfortably close to it. This is a Farm Security Administration (FSA) picture of Cajuns from Terrebonne: I keep going back to the wonderful US Library of Congress.

A rural idyll, or more?

We're also looking at something technically very interesting: a contrasty scene, photographed with notoriously contrasty early Kodachrome, but partially tamed by an uncoated lens. With the help of Adobe Photoshop I found that the shadow under the hat of the figure on the left is not a black hole: you can, with difficulty and a lot of fill, just about see a face.

You don't need to, though. We assume an enormous amount. For example, that there is a face there. That the pole is continuous, though we have to look hard to see that it is. We swallow the frankly improbable colours, though if you've ever seen Louisiana bayous you know that they do look pretty much like that. We accept, on relatively slender evidence, that the hats are straw. A great deal of what I 'see', at least, is based on reading the *Adventures of Huckleberry Finn* (and looking at the pictures). But what did people see in 1940? A rural idyll,



sure, but did they also see poverty, and a government at least trying to pull people out of it? Or could they not see past the colour?

In the end, it wasn't so much the FSA that pulled the USA out of the Depression. It was more likely World War Two, when the wealth of the British Empire was poured into buying

American weapons, and then into servicing a 1946 American loan that was not finally repaid until 2006. Whether we're talking about content, context, technique or composition, we're always on thin ice when we try to analyse yesterday's pictures today. And the less we know, the thinner it is.

'It wasn't so much the FSA that pulled the USA out of the Depression. It was more likely World War Two'

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Michael Hassoun.



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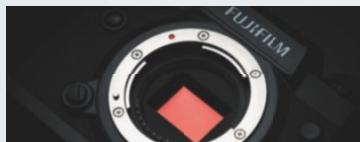
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